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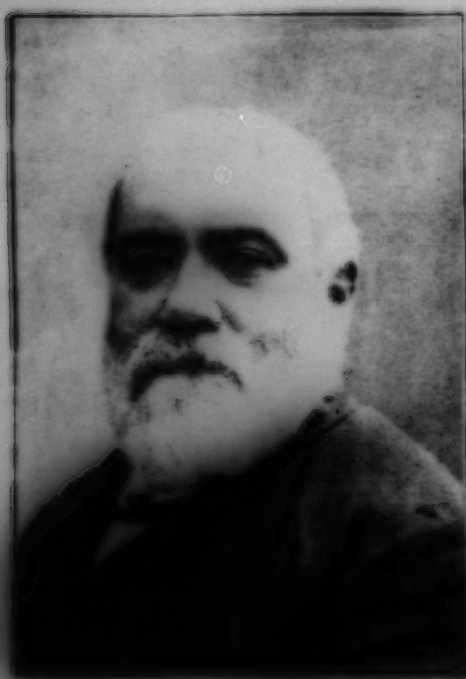
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CYRIL TYLER.

## A PEN PORTRAIT OF SARCEY.



FRANCSIQUE SARCEY.

Since the death of Auguste Vitu, Francisque Sarcey stands at the head of French dramatic critics.

Francisque Sarcey is sixty-three years old. He was born at Dourdon in the Department of the Seine and Oise, on October 8, 1828. After a brilliant course of studies at the Lycée Charlemagne, he entered the Normal School, where he met and became very friendly with Edmond About, Taine, Prevost, and others who became famous later in life.

On leaving college he was appointed professor in a provincial school, but his restless nature and spirit of independence could not be confined within the narrow limitations of such a life. He resigned almost immediately and embraced journalism as a profession.

He sent his first article to the *Figaro* and signed it "Satané Benit." In one of his recent books M. Sarcey describes his emotion on seeing this first literary effort in print. "I was in a reading room one afternoon," he writes, "and on opening the *Figaro* I saw something that literally dazzled me. My article was there, three columns in length, and at the end stood forth the pseudonym given me by About. At first, I could not read it; I was so excited. My heart was beating as if it would burst, and the printed lines danced before my eyes. By degrees, I began to read it. I took one paragraph after another, feeling the while the greatest joy I ever experienced in my life. Two or three typographical errors had crept in. They were of no importance, yet it seemed to me then that they spoiled the entire article. Each error pierced my heart as if with a red-hot skewer. They took away all the joy the article had caused."

The position on the *Figaro* lasted several months when M. Sarcey quarrelled with the editor. From that day to this he has not written a line for the *Figaro*.

In 1859 he happened to be at Severne at Edmond About's house. Adolphe Gueroult, director of *l'Opinion Nationale*, had written to About asking him to undertake the duties of dramatic critic. About did not care to accept the position, so he sent Sarcey in his place, and Sarcey was accepted.

His first *feuilleton* bears the date of September 4, 1859. It is a criticism of a play by Mr. Ernest Serret, entitled "The Angel of Charity." His criticism was much remarked for its vigor.

Sarcey spares no one, neither the author, nor the actor, nor the manager. One feels at once on reading one of his criticisms that one has to do with a master. If he points out something that is bad, he immediately offers a remedy. He is not a critic. He is a professor of dramatic art.

In June, 1867, he left *l'Opinion Nationale* and joined the staff of *Le Temps*, for which journal he has been writing a weekly *feuilleton* of twelve columns for the last twenty-five years. He has only rested from his work once in all that time, and that was when he underwent an operation for cataract of the eye which had troubled him for some time. The operation was not a success and the eye was removed. It is something novel to see M. Sarcey using his single barrel opera glass in the theatre. He is probably the only theatregoer anywhere to use one.

It can readily be understood what an immense amount of writing M. Sarcey has done in these thirty-two years of dramatic criticism. Nearly seventeen hundred *feuilletons* and about a million lines on the subject of the drama alone. If collected, this would make one hundred volumes of four hundred pages each.

To write these *feuilletons* M. Sarcey has to attend the first performance of every new play. Some plays he sees twice or three times. His entire life may be said to be passed in the theatre. He is one of the first to arrive—long before the rise of the curtain—and one of the last to depart. He

loves the theatre and for it has sacrificed his pleasures, his affections, his friendships. He enjoys a play as much as any country yokel on his first visit to the city. He laughs heartily on seeing a farce for the tenth time.

It is by this constant application to his work that he has gained that remarkable hold upon the Paris theatregoing public, and which makes his verdict so much feared by authors and actors.

Actors go to Sarcey to seek advice as to the proper interpretation of their roles; authors go to him to tell him about their play, and even private individuals write to him asking him to decide on some vexed question of dramatic art. He is the Caesar of the Paris theatrical world beyond whom there is no appeal.

This importance is particularly agreeable to M. Sarcey, yet he never abuses his power. He loves nothing better than to comfort the discouraged and to dry the tears of the unsuccessful. Dumas has grown weary of leading the unrighteous back into the path of virtue; Sarcey never tires. He pursues his apostolate with the tenacity that he brings to everything he undertakes. Sarcey is of a kind and generous disposition. He has had great experience with actors and knows how nervous and irritable their temperament is. That is why his impartiality has sometimes been questioned.

French actors, as a rule, speak ill of Sarcey. This is because they cannot brook his criticism. Yet when they see him in the theatre they will do their best to play well. If Sarcey becomes interested in an actor he will follow his career no matter how unsuccessful the actor may be. Sarcey has actors he likes intuitively and actors that are unsympathetic to him, but when he finds he has made a mistake, he is always willing to acknowledge his error. This has already happened several times. Actors and actresses he had previously attacked mercilessly have suddenly been taken into favor.

To Sarcey's mind, the art of the comedian is briefly this: Good diction, quiet gestures and a blind obedience to tradition. Heaven help the actor who tries to emancipate himself from the old school! Sarcey's dramatic theories are unalterable. Most of them have been inspired by Diderot and Lessing. Sarcey has a dozen or more aphorisms that he is constantly using in his *feuilletons*, for example: "The audience should know all about the story before the characters are supposed to." "The action should be carried to a climax which should be the close of the play." "The theatre exists by conventions; not by truth." All the *minutiae* of modern stage management receive scant attention from Sarcey. When they impede the action he quarrels with them.

Sarcey is a rank conservative as far as the theatre is concerned. Anything new frightens him and he rebels. He does not like Becque, nor Ibsen. He only criticises the form and construction of a play. He is indifferent to any promise of talent a play may contain. His writings, therefore, seem most severe toward young authors, and most indulgent for men with established reputations who, often enough, produce very mediocre works. Sarcey is somewhat of a slave to the public that reads his *feuilletons*. He follows public opinion, instead of moulding it, and so discourages anything new that his public is not familiar with. He has made himself popular by talking familiarly with the public, by taking it into his confidence, by interesting it in the petty details of the theatrical kitchen. He excels in the art of writing about a play lightly. That alone has brought him thousands of readers. Sarcey is not a man to win a battle, but he is a master at retaining the position he holds. When that position is attacked he becomes ferocious. Only the other day he threatened to strangle a young actor, fresh from the Conservatoire, who dared to give a new interpretation of Xero, while for a young actress—also from the Conservatoire—who played her part exceedingly badly but according to tradition, he was sweetness itself.

M. Sarcey has been successful as a lecturer, not only for his excellent delivery and precision of style, but also for that light manner of treating his subject that is noticeable in his dramatic criticisms. His lectures are always crowded.

He writes one or two articles, or *chroniques*, a day for the Paris and provincial papers. He has also tried his hand at play-making. He has written several books, among others being: "Le Mot et la Chose," "Les Misères d'un Factionnaire," "Le Nouveau Seigneur," "Comment je suis devenu journaliste," "Comment je suis devenu Conférencier."

Sarcey has earned with his pen a large fortune that he has lost in unfortunate speculations. His *feuilletons* in the *Temps* are paid \$400 a month. When on the staff of the *Gaulois* he was paid \$500 a month for one article a day.

He lives very simply in a small hotel that he has built in the rue de Douai. It is the home of a literary worker. There is hardly any attempt at ornamentation. Nothing but a mass of books and papers meet the eye in

every room. He receives a large number of visitors each day. Every Friday he gathers a few intimate friends round his dining table. On Saturdays his doors are closed to everybody. The entire day is devoted to his *feuilleton*.

M. Sarcey rarely travels. In the Summer he lives in his small country place at Nanterre. He does not go much into society. Not only does his work render it impossible, but he wishes to preserve his independence. Nentic, who accepts hospitality from any person whose work later on he may be called upon to criticise, is no longer master of his pen.

In order to retain his perfect independence Sarcey has refused many distinctions. He refused, for this reason, to accept a seat in the French Academy. "If I accepted it," he said, "the public would no longer believe my criticisms to be honest. I should lose half my power."

Such is the man who, to-day, wields the most influential critical pen in any country.

ARTHUR HORNLOW.

## TO THE BUTTERFLIES.

Gay butterflies, aerial flowers,

Who dart among the roses,  
Say, do you go, in summer hours,  
Where my sweet love reposes?

Blue butterflies, deep azure dyes  
Your wings of thisledown:  
You mind me of her violet eyes,  
With dark lash curled around.

Oh! butterflies of yellow tint,  
No other shade upon you,  
So is her hair's gay, golden tint,  
Its glories far beyond you.

Ye crimson ones, who steal your hues  
From scarlet pomegranate flower,  
Take care, lest ye your beauty lose  
Beside her lip's red border.

Ye ones that go, like drifts of snow,  
Where soft winds sigh, where rough winds blow,  
Ye are no whiter than her brow,  
Ye butterflies of snow.

Gay butterflies, that sink and rise  
Deep in the dewy dell,  
Fly on fair ones to my sweetheart,  
Fly from your jilly-bell!

Or, on, ye pure, ye snow-white blooms,  
Ye breathing flowers of air!  
On, on, nor rest until you reach her  
And crown her wealth of hair.

With black and scarlet, blue and gold—  
How many a sparkling gem,  
A crown of diamonds would seem dull  
Beside this diadem.

FLORENCE GERALD.

## A DAY WITH "OUR MARY."

One Wednesday last October was the day appointed, the morning superb. I drove to Charing Cross station, there to join the friends—included in the invitation for a day with Mr. Navarro. We were a jolly party, and as the two o'clock train drew out of the station, settled ourselves in the comfortable carriage determined to enjoy the day. Who could resist the influence of the surroundings? Through Kent, beautiful Kent, about which so much has been written, but to which justice has never been done. Thatched cottages, superb residences, lawns, and hedged fields a brilliant green—more like our Spring. The only thing to remind us that it was Autumn were the brilliant tints of the creeping vines and scarlet runner. Through Cheshurst—one of the garden spots of England, where Napoleon III. passed his last days, and where until recently his body rested—on we sped, and in a few moments were at Tunbridge Wells. Mr. Navarro awaited our arrival, and we were driven through the quaint old town, up and over a steep hill, along an avenue of beautiful trees, through which glimpses of rich gardens and sweeping lawns were obtained. An open gateway, a gravelled drive, and the carriage drew up before the door of Ferndale, an ideal home, the stone porch overrun with brilliant Autumn tints; the wide open door showing a long hall, lined with pictures, and beyond another open door with a view of lawn at the back.

Framed in the porch stood our hostess, Mrs. Navarro, long known as Mary Anderson. And let me say here to the carpers who have so diligently published her woes, that my eyes never rested upon a more beautiful picture of perfect health and happiness. She was dressed in a gown of some dark material that fitted her superb figure to perfection, and her eyes were sparkling, and her cheeks glowing. An embrace for the ladies of our party, a cordial grasp of the hand for us, and in her deep, rich voice, which thousands have heard, and will never hear again, she said: "Welcome, American friends, to my English home." I stood transfixed. Could this be the slight, almost gaunt girl, whom fifteen years ago I met in Kentucky, where my professional duties called me to act in her support? As she turned, and entered the house, her arms about her friends, I said yes, the same generous, noble nature, softened by love and time. A child could not have enjoyed showing her toys as did this woman her beautiful home to her old friends. Every nook and corner contained some relic, some choice bit of bric-à-brac or antique piece of furniture, which would call forth expressions of delight from her guests. A glance, and smile at the dark, happy

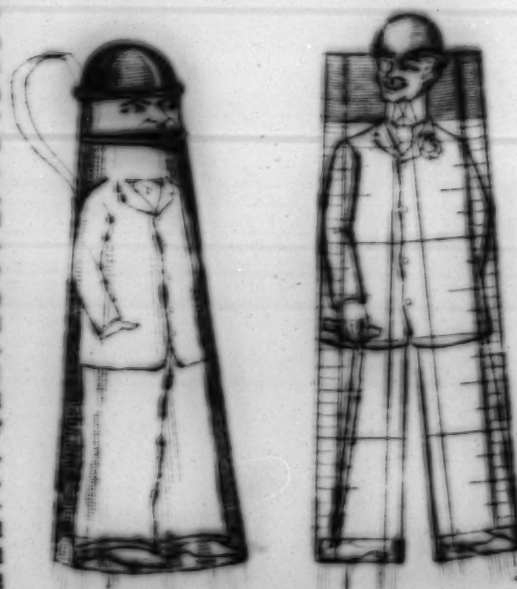
face of the man beside her showed the loving hand that had provided all this. Then, seated in the library, came a long talk of home and friends; we wandered back to dusty, dark and musty old theatres, a babel of tongues. "Do you remember so and so?" "Will you ever forget such a night?" etc., etc. The moments flew, it seemed but seconds, when the door opened and dinner was announced—a one o'clock dinner, to enable those who had engagements in town for the evening to reach their destination in time.

I wish those who have read of Mrs. Anderson's "poverty" could have entered that dining room with us. Brilliant silver, sparkling glass, and rich old china, to say nothing of the delicious odor of what was to come spoke of anything but poverty. Just think of hungry Americans, their appetites sharpened by a ride and drive in the crisp English air, and I need not say that justice was done to the viands placed before us. And what a pleasure to have your wants anticipated by well-trained servants, of whose presence you are never conscious, so quietly do they move about. Then to hear Juliet—I beg your pardon, Mrs. Navarro—say, "Do take some of this; it grew in our own garden." And the look of pride which accompanied the remark was proof that more pleasure was derived from the simple fact that we had a garden than all the thunders of applause to which she had listened in the past would have given her.

The ladies retired to the drawing-room. Rich old port and fine cigars consoled us—in a measure—for their absence. Hearty laughter, and the murmur of voices from the adjoining room, assured us that we, at least, were not missed. Soon we were interested in story-telling, and the moments flew. A knock, the door opened, and we were informed that the ladies demanded our presence in the drawing-room.

At five o'clock tea was served, and carriages at the door to convey those to the station who were compelled to return to town. Not being engaged for the evening my time was my own, and the happy day prolonged. Quiet settled down upon the house, we three sat and talked of the past, the present, and the future. A quiet, sober talk, that comes to us after a day of excitement, and by its strong contrast is a pleasure. Twilight stole upon us, a servant entered the room, drew down the blinds, and lighted the candles. A large, old-fashioned easy-chair was wheeled before the fire, and I requested to make myself comfortable with the remark, "This chair once belonged to George III." I don't believe old George ever took half the comfort in it that I did. Mr. Navarro seated himself at the grand piano—he is a master of the instrument—ran his fingers over the keys, and then Chopin's and Beethoven's beautiful melodies filled the room. Mrs. Navarro drew a basket to her side, took from it a doll, slipped her finger into her thimble, and, as an answer to my astonished look, said: "I have twenty-five of these to dress before Christmas for the poor children of our parish."

I stretched my feet toward the fire, sank back into George's chair, and with half-closed eyes and open ears enjoyed the scene. Was it not all a dream? Parthena, Galatea, Hermione, Perdita, dressing a doll, and Tony playing Chopin. No, it was real, for supper was announced (they eat all the time in England), and in one short hour I was driven to the station. A hearty grasp of the hand from Mr. Navarro through the carriage window, "All aboard" from the guard, and I was whirling up to town. I pulled my collar up, tipped my hat forward, lighted a cigar, sank back into the corner of the carriage, of which I was the only occupant, and miserable old bachelor that I am, was reluctantly compelled to confess that marriage is not a failure. LINDSAY HARRIS.



## ON THE RIALTO.

FOOTLITE—"Oh, yes! I'm getting there, in a measure."

BARNSTOWN—"And I'm doing first-rate as a rule."



AFTER THE MATINEE.

## THE AMERICAN GIRL.

BY ONE OF THEM.

The American girl in literature like the original in real life seems to have come to stay. I was thinking just now that like Cleopatra as celebrated by Shakespeare. "Age cannot wither her nor custom stale her infinite variety." It is years since Henry James gave us one type of the American girl in *Daisy Miller*; and yet here to-day we find her figuring as the heroine of new novels and new plays all over the world. Now, I am an American girl myself. To be sure I was slightly restricted as such during the earlier years of my life by being born in New York city, but since then my profession has taken me all over the continent, and it has been one of its privileges and compensations that I have thus been enabled to study every kind and variety of the genus American girl, from those of the Eastern cities to their frank and sympathetic sisters of the Golden Gate.

Why, the subject is boundless, and, having traveled and observed all over our great country, I am fairly staggered as I attempt to make even a beginning at defining the American girl, she comes up before me in such numbers, whether hailing from the Crescent City—what a type of Creole languor or a foundation of the true national grit! from the ancient colony of Virginia or the breezy slopes of the Blue Grass region, or from the golden fields of California where she is apt to return with the added elegance of a Paris education and French frocks. Then among other varieties of our species (I "re-found myself" as the French say of the catalogue at the flower show!) is the American girl as developed respectively in New York, Boston, Philadelphia, Washington, and Baltimore, each and all while belonging to one great body possessing distinct little peculiarities. Wherefore, if Henry James or Julien Gordon in the field of romance or Sardou, Pinero, or Bronson Howard in stage literature propose to continue the exposition of the American girl they well may say in the classic words of tragedy:

"No pent-up Urica contracts our powers,  
The whole unbounded continent is ours."

And that Messrs. Sardou, Pinero, and Bronson Howard have not yet exhausted the theme that looms up in stage literature as high as does the glorious cast-iron American *Miss Liberty*, in New York's harbor, is attested by the current announcement of such new plays as *Americans Abroad*, *American Heiresses*, and *Aristocracy*, and that brings me to the American girl in stage literature, the point of view from which I naturally regard her. The American girl to me is an inspiration. There is something fascinating about the study of a type—the exact type—to depict before the footlights. The very first American girl I ever played was Mrs. Florence St. Vincent Browne in *The Banker's Daughter*. I confess that I was too young and inexperienced in my profession then to

make much of a study of the American girl as a type before I faced the audience on the memorable night of the first performance of Bronson Howard's popular play, and, moreover, that the way the character "went" took me completely by surprise. The fact was I simply played myself—an American girl and a New York girl to boot, like Mrs. Browne (with an "e").

My next American girl was the type as viewed by Sardou—Esther Henderson in *Daniel Rochat*—one of the greatest triumphs of Mr. Palmer's triumphal progress at the dear old Union Square. Esther "hailed," I think, from Boston; at all events, as adapted by Cazauran, she was a sweet little puss, with just enough of malice in her dove-like coquetry (she belonged to the Puritan or Quaker type as viewed from the French standpoint). I used especially to like her piquante retort to the young Frenchman:

"Sir, I have been discovered before."

The third American girl that brought me luck was the alternately demure and jolly Mrs. Ferdinand Tupper, which Clinton Stuart wrote to my measure, as it were, when he adapted *Le Monde on Ton s'Ennuie* into *Our Society*, and Mr. Palmer produced at the Madison Square. In the original, which I saw repeatedly afterwards at the Théâtre Français, the character is quite different and in another vein. In fact just a little French bride. As Mrs. Ferdinand Tupper, she blossomed into a regular typical American girl from Chicago, and I took to her very kindly. The keynote of the role was struck in the first scene when in reply to her lord and master's sarcastic inquiry if instead of going abroad she would like to return to Chicago and "Look at the Lake!" the bright little woman retorts with a characteristic mixture of wifely devotion and local pride:

"It's a first-class lake! Still, if you wish to become a consul and live in Europe, an inferior sheet of water will suit me."

"The next American girl I shall appear as is quite a new character in its way, for it is the New York girl 'up to date'—a curious and complex type which, I am surprised to find, offers fresh field of discovery. This New Yorker affords, to be sure, only one type, but she combines so much.

"From my point of view, materially as well as artistically, the American girl is the most fortunate creature on the face of the earth. Every day new avenues open out before her, and, naturally self-reliant, the demands for her services in every department of industry seems to increase her independence. For example, women artists have had only this year in New York city a great and practical encouragement in the establishment of a School of Applied Design; and as for the drama, was woman ever in better position? Great as her charms are, it seems to me that the American girl possesses none so admirable as her desire to be independent. It is

this feeling that leads so many women before the public; and it is the independence of the national character so frequently misunderstood by foreigners that sometimes places the American girl in a false light.

But the American is singularly free, as a class, from "the nerves" or mawkish sentimentality that distinguishes women of other countries. The French woman, even the English woman, poses for being "misunderstood" and seems rather to enjoy the sensation of misery than otherwise. What does the American girl do? Why, "a good cry" when things go wrong and then it's done with. She is too healthy in mind and body to mope, pose, or pine. I speak more particularly now of the women in my profession. The American girl on the stage has one motto always: "Onward! Onward! Onward!" The restlessness of ambition urges her to new successes, perhaps to failures, at all events, to achievements. The American girl, on the stage, like the Old Guard of Napoleon, "never surrenders."

I am as proud as—as—"Aunt Louisa" that I am an American girl.

So I greet you with A Happy New Year.

MAUD HARRISON.

## ALL AT SEA.

Have you ever heard two English-speaking persons trying to talk together and succeeding about as well as if one were a Chinaman and the other an American Indian?

No? Well, perhaps you may recall in this connection Charles Dickens' description in his "American Notes" of his encounter with a hotel waiter on his arrival on American soil. This is how it runs:

"Dinner, if you please," said I to the waiter.

"When?" said the waiter.

"As quick as possible," said I.

"Right away," said the waiter.

"After a moment's hesitation, I answered 'No,' at hazard.

"Not right away?" cried the waiter, with an amount of surprise that made me start.

"I looked at him doubtfully, and returned, 'No; I would rather have it in this private room. I like it very much.'

"At this, I really thought the waiter must have gone out of his mind; as I believe he would have done, but for the interposition of another man, who whispered in his ear, 'Directly.'

"Well, and that's a fact," said the waiter, looking helplessly at me. 'Right away.'

Perhaps it was because of the literalness of the English guest, or, perhaps the trouble was with the waiter's Americanism, or a combination of the two.

At all events, I was one of the actors in a similar comedy of errors earlier in the present month, and the second, or rather first, person in the case was also an Englishman—the actor, Wilson Barrett. I had been "assigned" to interview him about general

theatrical matters for a Baltimore daily paper. Having been heralded by the waiter's announcement that a representative of the press desired to see Mr. Barrett, I was ushered into his reception room at the hotel, and found the histrion seated at a table surrounded by manuscripts—the usual deluge of "the greatest American play ever written," with which every actor who has won distinction is flooded on his arrival at each new stopping place of his tour. Upon my entrance the actor arose hastily, evidently a little "rattled" (how one's Americanisms crop up whenever one is talking to or about the Queen's subjects).

"I didn't expect to see a lady," he exclaimed, when the first surprise of seeing an interviewer in skirts had subsided.

"Why, are ladies so scarce in England?" I inquired, meaning, of course, in journalism. But the actor interpreted it differently.

"Oh, no!" he responded, just a little stiffly, as if the reflection against his countrywomen were not relished.

"I meant ladies in newspaper work in England," I explained, laughingly. He laughed, too, then, and this time replied:

"Well, yes, rather scarce."

This threatened misunderstanding safely over, I ventured confidently on remark number two, in this wise:

"It is very kind of you to receive me, Mr. Barrett, for I feel that it is almost criminal to interrupt about little things a man who has to play to-night so exacting a part as Hamlet."

Now the actor thought I had been sent to interview him about Hamlet in particular, so he drew himself up and said with dignity: "Hamlet is not a little thing."

"But I have not come to you, Mr. Barrett, to talk about Hamlet, and Hamlet, indeed, is no little thing," I cried quickly, anxious now to save my own reputation against the implied charge of want of appreciation.

After a little more of this sort of skirmishing I gave up in despair, and requested the actor, carefully selecting my words the while, to talk to me about the drama or anything else. And so he did, and a delightful talk it was.

On the closing day of his engagement in Baltimore I chanced to see Mr. Barrett behind the scenes after his last matinee. After complimenting him on the success of his engagement, "Where are you going now?" I ventured, silently congratulating myself on having asked an easy, first reader question.

But, alas, no! Again surprise, this time struggling with amusement, appeared on the actor's face.

"To prepare for the next performance, of course," he replied, evidently wondering at the absurdity of the question.

"I mean, where are you going when you leave Baltimore to-night?" I said.

"Oh," said he, "to Philadelphia."

Then we both laughed.

MARY GARRETT EVANS.

## THE CREAM THAT SOURS.

It was a picture of comfort. Stretched at full length upon a sofa was the tall, muscular form of a young man with curly blonde hair and a promising moustache of the same color. His eyes were closed, but his regular puff, puff, from the long stem of a well-browned meerschaum showed that he was not asleep. Seated near him in a large arm-chair was a companion, also young and light complexioned, but of much slighter build. With his elbows upon his knees and his chin in his hands, he was gazing thoughtfully into the open grate fire, whose flickering light was playing hide-and-seek with the gathering shadows of the wintry night.

Presently the smaller of the two arose with an impatient sigh and helped himself to a cigar from a box on the mantel.

"This silence is killing, Scott," he remarked as he proceeded to light a match, man-fashion. "Do, for Heaven's sake, stir yourself and say something, or I shall have a fit. There isn't poetry enough in my composition to dwell for more than a few minutes upon the beauties of glowing coals in a darkened room."

"You're the same butterfly creature as of old, Jack," responded Scott with a mellow, lazy laugh, as he half arose. "Well, and why not?" said Jack. "Sunshine and light are the very essence of life. The shadows of gloom bring shadows of the mind—disagreeable memories, and all that, you know."

"Really, Jack, to hear you talk one would infer you had been crossed in love."

"No, dear boy, you flatter me. I haven't energy enough to get up the emotion necessary for such a folly."

"Then you know nothing of the sweet pain that love engenders. Yet, perhaps, you are just as well off. The sweetest and richest of cream will often turn sour."

"Do you speak from experience?"

"Yes. Sit down and I will tell you the story, if you would like to hear it."

"Delighted, old fellow. Anything to relieve the monotony. But wait till I turn up the light. There, that's better. Now, then fire away."

"All right," responded Scott, reflectively. "As you remember, I went to the Sandwich Islands on a pleasure trip about three years ago. On the Saturday afternoon following my arrival in Honolulu I drifted into Emma Square, where the King's band was giving an open-air concert. Scattered about the square upon rustic seats and on the grass were a hundred or more of strangely assorted people. They were of all nationalities, classes, sexes and ages. Here was an elderly English couple, surrounded by their flock of noisy little ones; there a fresh bud of American womanhood, chatting gaily with a young native attaché of the Interior Department; and over yonder a beautiful half-caste maiden flirting furiously with several American and German clerks in down-town suits. Even the almond-eyed Chinese was there, despite his traditional insensibility to harmony. Perhaps it was his native wife who brought him. All seemed to be on an equal footing, and for a monarchical country there was a wonderful amount of democratic freedom about their social intercourse."

"The drive by which makes the complete circuit of the square was alive with carriages and horsemen. You would naturally suppose that these represented the higher classes, but in that you would be only half right. The occupants of the carriages were mostly young women belonging to the wealthier families, it is true, but the young cavaliers who rode their prancing chargers from one carriage door to another, and passed conventional compliments, were counter-jumpers and the like who live high while their credit lasts and then go to a plantation, or disappear some dark night on board a sailing vessel bound for the coast. Sometimes one of them captures a dusky heiress and spends the remainder of his days in lazy luxury, for they are pleasing young fellows in their way, and the girls find them very agreeable swains for the time being."

"I had not been there long when my attention was attracted to a very handsome equipage with a splendid span of horses—a brown and a gray. In the carriage were two strikingly beautiful girls. Both were brunettes, with sparkling dark eyes, and hair as glossy as the ebony side of a raven's wing. Their complexions were dazzlingly white—and real, too. One was probably seventeen, and the other fifteen years of age. They were modestly dressed, but in excellent taste, and their every action betokened a life of refinement and luxury. They were clearly of some importance, for as soon as the carriage halted

it was surrounded by a crowd of attentive young men, who seemed eager for a smile of recognition from the fair occupants. Even a princess of the blood royal, drove up and exchanged a few pleasant words of greeting. My curiosity was naturally aroused, and I approached closer."

"The younger of the two sisters—for such I judged them to be—was a vivacious young miss, and rather given to flirting. The elder was a more passive beauty, yet through the almost indolent repose of her features could be discerned a suggestion of the ardent, passionate nature common to women of the tropics. I was fascinated at once and could scarcely keep my eyes off her. My first impression was that the girls were Spanish, but I changed my mind upon hearing one of them address a young Frenchman in his own tongue. Her accent was faultless. A moment later, however, I heard them speak in German with equal correctness, and I was more puzzled than ever. Of course it was impossible for me to learn anything more

naire sugar planter. The names had a French sound to my ear, and I so remembered, Graham assented with a peculiar smile and said he intended calling on the young ladies Christmas afternoon and would take me along if I liked."

"You fainted at once, I suppose," interrupted Jack laconically.

"No, not quite," continued Scott dreamily, as he refilled his pipe. "I was a trifle dazed, though, I'll admit. I don't know what I did the next few days. Between anticipation and impatience I had little room for other thoughts and feelings. Christmas dawned at last, however, and what a beautiful day it was! The sun never shone brighter, and nature never looked more charming. It was one of those glad June days you read about."

"Not much like a New York Christmas, I must say," broke in Jack again.

"Scarcely. Christmas in Honolulu never can be what it is in this country, on that very account. Here its celebration is woven round with old customs and a thousand memories; there it is merged and lost in their

"Away back through the shrubbery could be seen the long terraces and slender pillars of an almost palatial residence. It was built of wood and the architecture was of the light and airy style found in the Orient. Anything else would have been out of place with such surroundings. As we walked up the steps leading to the main entrance a Chinese servant came out, made a salaam, and inquired our mission. He then led us through a handsome corridor to a large and imposing reception room, where he left us. The room was furnished with a richness and splendor truly regal, but in exquisite taste withheld. I had barely taken all this in with a hasty glance, when I heard the rustle of feminine skirts. I turned myself, for the moment had come. Julia, the younger, entered first, but close behind her came Marie, my enchantress. The introductions over, we dropped into a quiet, conventional conversation, which had a soothing effect upon my excited nerves. My embarrassment having worn away, I began to make note of the many attractions of person

and mind which the young ladies possessed. In short they were cultured, refined and intelligent girls. I was, of course, particularly delighted with Marie, who was clearly the superior of the two."

"After a while the conversation turned to music, and Marie volunteered to sing for us. She selected a pretty native love song, rich with feeling and harmony. It just suited her voice, which was sweet, tender, and sympathetic. As the soft, penetrating notes vibrated upon my ear I became more enamored than ever. She did not seem to be indifferent to me either, for every now and then, as I stood by the piano, she would glance up into my face confidently and smile with bewitching sweetness. I was in raptures. It seemed impossible that I could ever tear myself away, and when Graham suggested the advisability of going I could have throttled him."

"There was no help for it, though, so I consoled myself with the thought that I could call again. While we were making our adieux I heard a peculiar shuffling of footsteps behind me. I looked around. Approaching us was an elderly-looking Chinaman arrayed in all the gorgeous silken panoply of a Mandarin. A small black turban with a red button surmounted his shaven crown, while down his back hung his long, braided queue. There was an air of calm dignity about him that was appalling in a servant, for such I took him to be. He came closer, and still without any show of deference. Naturally I was surprised; but imagine my horror when Marie, the light of my soul, tripped gaily forward, took him by the hand, and introduced him to me as her father!"

"What happened after that, or how I got away, I don't know. For days I lived as in a dream. Then I learned that it was all too true. Old Afong, or Ah Fong, as it once was, had left China for the country's good many years before, and had settled in Honolulu. By the persistence and industry of his race he succeeded in amassing a fortune which he invested in a sugar plantation that subsequently made him a millionaire. Meanwhile he had married a beautiful young half white girl who became the mother of the two girls I met, besides several other children, all of whom were given every advantage of education and culture that money could procure."

"Now you understand my remark about the cream that sours, I think. That smile was uncalled for, old fellow. What I have told you was but the simple truth. Going? Ah, well, if you must, then good night and a merry Christmas to you to-morrow."

FRANK DUPRE.



LIONEL BLANE.

concerning them by remaining there, so I turned away and went back to the hotel. Music had no further charms for me that day. My brain was running riot with fanciful visions, of which the lovely face of that elder sister was the central object. Some feelings are quite untranslatable. Mine were then. All I can say, old fellow, is that I was hard hit. I invented all sorts of schemes to discover the name of my charmer and become acquainted with her, but none of them were available. Being a stranger, there was no one in whom I could confide, and for some inexplicable reason I felt delicate about asking questions."

"To be brief, I did not see my innamorata again until a few days before Christmas. I was chatting on a street corner with Mr. Graham, the clerk of the hotel, when she and her sister drove by. Graham raised his hat and they smiled and bowed in return. I saw my opportunity and asked who they were. He replied that they were the Misses Marie and Julia Afong, the daughters of a million-

sultry, tropical dream life. You find yourself transported into a new world where yuletide revelry seems strangely out of place, and where the joyous jingle of sleigh-bells has melted into the soft warbling of many birds. But I am wandering again. If you don't cease interrupting me, Jack, I shall never finish my story. Where was I? Oh, yes, I remember. About four o'clock that afternoon Graham and I donned our starchiest suits of white linen, and started for the abode of the fair Afongs. The drive was a short one, and we soon arrived at the entrance to a veritable tropical garden several acres in extent. The luxurious algeroba, the tamarind, and the flowering tree of India, with its great gaudy blossoms, were everywhere, while the royal palm, and fan-leaved water-tree stood like silent sentinels along the edges of graveled walks. Green and creeping vines wrapped their clinging tendrils about the trunks of the trees, and perennial plants and flowers of every variety dotted the grassy earth."

## ONCE MORE.

Though many miles are now between us  
And though thy voice I cannot hear,  
My heart cries out in tender passion  
I long to have my darling near.  
Why are we parted from each other,  
Why can't I hold thee as of yore?  
Come to me quickly, my beloved one,  
And let me kiss thee—just once more.

I know thou lovest me with devotion,  
The heart is mine alone;  
At night and day, when 't always thinking  
Of me and calling me all thine own,  
Would that the days and weeks were minutes,  
Then soon this waiting would be o'er,  
And I could press my precious darling  
With passion to my heart once more.

Oh, happy moment—when united  
We are again, ne'er more to part,  
I know thou bringest only sunshine,  
Thy love will soothe my aching heart.  
We'll live again but for each other,  
And we'll be happy as before.  
I shall forget these hours of parting  
And call thee "darling"—just once more.

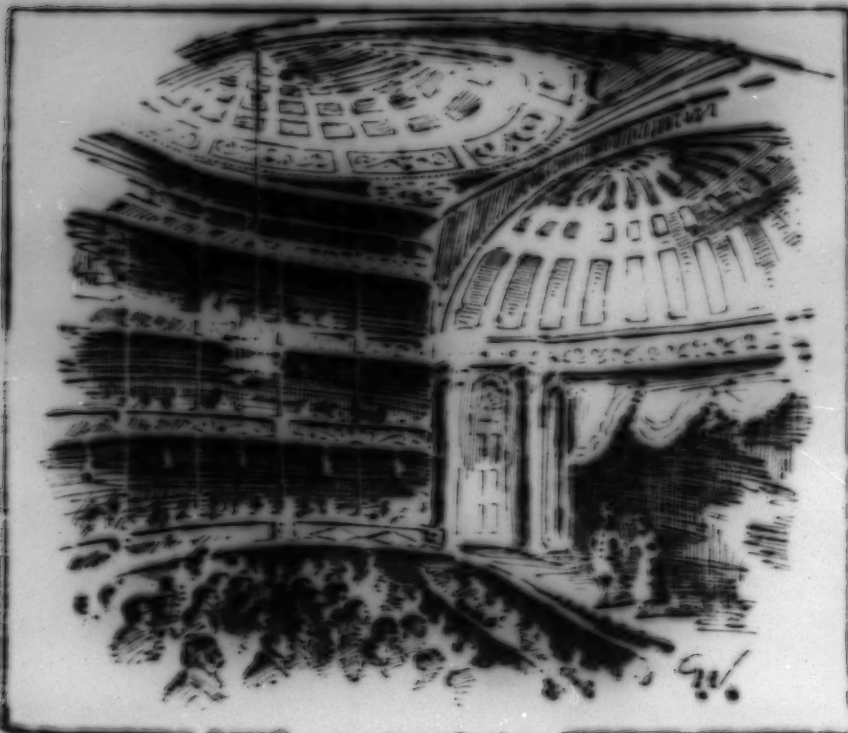
There may be some who would be happy  
To own thy love, and break my heart.  
They would not care for all my sorrow  
If they but saw us two apart.  
Well, let them t-v, we hold together  
We'll love each other all the more,  
When life is ended, we'll die happy  
And be united then—once more.

RICHARD STAHL.



## THEATRES AND ACTORS OF THE '30'S AND '40'S.

BY C. W. FITCH.



INTERIOR OF THE OLD PARK.

There is a remnant of an old stock who can remember that ancient edifice for the exhibition of dramatic performances in New York, known as the old Park Theatre. It stood on Park Row near City Hall Park, and fronted the Astor House. It was remarkable chiefly for its plain exterior, its ample auditorium, its broad stage, and the high grade of its theatrical representations. Its interior was attractive by comparison with similar structures of that period, such as the Bowery, the Chatham, the Chambers Street Opera House, Richmond Hill, Niblo's, Mitchell's box of a playhouse on Broadway, and the National, corner of Leonard and Church Streets.

The old Park was an aristocratic resort, and it was often filled "from pit to dome," which is an appropriate expression as applied to ancient theatrical edifices, for the pit was in the basement and the gallery was next to the roof.

In primitive times the theatrical properties were rude and unwieldy compared to modern machinery for the manipulation of scenic appliances. The Park had a drop-curtain of green baize, and the screen that did service between the acts was a roughly painted canvas, the distinguishing feature of which was a bust representation of Shakespeare, illustrated with the legend—

He was not of an age but for all time.

The stock company as far back as 1834 consisted of the best talent of that or any succeeding time, and many of those who composed it were the superiors of the stars from abroad, who made their first appearance at this theatre. A leading member of the com-



EXTERIOR OF THE PARK THEATRE.

pany at this time was John Kemble Mason. He was young, handsome and talented. His favorite role was love characters, and he played with his cousin Fanny Kemble, when she, with her father, Charles Kemble, first became identified with the Park. Subsequently he married a Miss Cram, the daughter of an opulent distiller, who lived on the west side of Broadway, above Canal Street. The marriage was clandestine. They went to Philadelphia, where Mason studied medicine and became a successful and much respected physician.

Henry Placide was a leading comedian at the Park, and took the same line of characters as John Gilbert, and in the opinion of some with better success; which is saying a great deal, for Gilbert was almost unequalled in comedy. Tom Placide was also a member of the stock, and though inferior to his brother, he was very effective, especially in the Two Dromios, where the size and form, close resemblance and tone of voice, made the illusion almost perfect. Henry died many years ago at Babylon, Long Island.

Peter Richings was a man of varied and very fair talent. He was physically attractive, always a gentleman, a good singer. Everyone remembered Mrs. Wheatley, who

was the leading elderly lady of the Park. She probably had no superior in the characters she assumed. She was greatly respected, not only for her professional excellence, but for her private worth. She had a son, William, at this time a mere lad, and two young daughters, Emma and Julia. They were also members of the Park company. William did not excel in natural talent, but, through the excellent training of his mother, he became a reputable actor. When he arrived at his maturity he went to Philadelphia, where for many years, and probably until he died, he was the successful manager and owner of one of the theatres, I think it was the Walnut Street.

The girls filled up the interval between the tragedy and the farce with dancing, as was the habit in the olden time. Emma subsequently married the son of a wealthy and aristocratic citizen of New York, named Mason, who lived on Broadway near Leonard Street. They were ignored, and, at his death, the father failed to remember them in his will. Emma, during her connection with the Park company, had acquired considerable celebrity as an actress, imitating, with some success, such actresses as Fanny Kemble and Charlotte Cushman. At this time she returned to the stage and was very soon successful to the pecuniary extent of enabling her husband to contest his father's will, by which means he secured an equitable division with the heirs. This accomplished, Emma again left the stage and, with her husband, lived a retired and happy life. Julia married a respectable and prosperous broker by the name of Miller and abandoned her profession.

A popular and estimable member of the Park company was Mrs. Vernon, who was famous in her favorite character of Mrs. Malaprop. Years after she left the Park she appeared at Laura Keane's Theatre as Mrs. Malaprop, and, though far advanced in life, with her old-time spirit and vivacity.

Among the most frequent and popular of the stars who appeared at the Park, from 1834 to 1840, was James Wallace, father of Lester Wallace. He was equally successful in tragedy and comedy, and probably excelled in the latter.

Ellen Tree (Mrs. Charles Kean) also appeared during this period, and was probably the best and most popular of the English actresses. She was almost unequalled in her Shakespearean characters, especially Rosalind and Beatrice. Her greatest success was in the character of Ion, a tragedy written by Sergeant Falfourd, and which was first produced on the occasion of Mr. Macready's benefit at the Covent Garden Theatre, London, on the night of the 26th of May, 1836. On this occasion she assumed the character of Clemanthe, but subsequently at the Haymarket she represented Ion. It was, I think, in 1846, that this play was brought out at the Park with the following cast of characters:

Ion, a founding.....	Mr. Charles Kean
Adrastus.....	Mr. Charles Kean
Medon, High Priest.....	Mr. Barry
Ctesiphon.....	Mr. Devitt
Cassander.....	Mr. Pearsall
Agenor.....	Mr. Bland
Cleon.....	Mr. Vache
Phocion.....	Mr. Crocker
Timocles.....	Mr. McDonald
Crythes.....	Mr. Gottlieb
Soldier.....	Mr. Gallott
First Priest.....	Mr. King
Second Priest.....	Mr. Heath
Irus.....	Miss Lane
Clemanthe.....	Miss Crocker
Abra.....	Mrs. Burrows

At the time this tragedy was produced it was of that acceptable class that was appreciated by the audiences who patronized the drama in the first half of the present century. It had a profitable run at the Park, and the cast was of so substantial a description as to assure perfection in every part.

Of Ellen Tree's acting, Sergeant Falfourd

wrote: "Who is there who does not feel proud of the just appreciation, by the great American people, of one who is not only the exquisite representative of a range of delightful characters, but of all that is most graceful and refined in English womanhood, or fail to cherish a wish for her fame and happiness, as if she were a particular friend or relation of his own?"

In 1806, Mr. and Mrs. Kean made their last visit to this country. Mr. Kean had become feeble with age and his wife was very stout. They appeared in Louis the Eleventh and drew good houses, but this was chiefly on the credit of their former fame.

About the period with which these reminiscences are identified, the Park brought out the Wood Opera troupe, the leaders of which were Mr. and Mrs. Wood and Mr. Brough. They were popular and had crowded houses. Wood was personally attractive, which could not be said of his wife, but she had a fine voice, and her acting was good. Brough was a splendid looking man and sang well. During their engagement at the Park there arrived a Miss DeLacy. She came over with her father in the *Great Western*, New York's only ocean steamer, and the newspapers blamed the rough voyage for her inferior singing.

During their engagement the Woods had a row with James Watson Webb, editor of the *Courier and Enquirer*. Webb resented an insult of Brough's to his critic, and printed something that induced Brough to challenge him, but Webb declined to accept a challenge from an actor. Mrs. Wood had been Lady Sussex or Essex, before her marriage with Wood, and was divorced. They came to this country a second time, and Brough remained here many years.

In the commencement of her stage career, which was in 1835 or 1836, Charlotte Cushman was a member of the stock company of the Park. Preliminary to becoming an actress, she had been a very successful singer in concerts, and about this time she sang on a memorable evening at the Old City Hall on lower Broadway, but she soon became a star, and achieved her early and great reputation in *Meg Merrilies*. Under her careful and persevering tuition, her sister Susan became a reputable actress, but she soon married a wealthy gentleman of Boston and left the stage. Of the singers of old-time fame, who are to be remembered at the Park, I recall Madame Sontag—a real countess—Caridora Allen and Miss Phillips.

As an Irish comedian, Tyrone Power had no successful rival, and he was an immense favorite at the Park. After his sad death, by the going down of the steamship *President*, Collins succeeded him and was a good substitute, and even his superior in Irish songs. His "Widow Macree" was inimitable.



WILLIAM F. BURTON.

Chambers Street Theatre (Burton's) was built by an Italian of small stature named Palmo, who had made some money keeping a saloon on Broadway, just above Duane Street, and which was known by the high-sounding name of *Cafe Mille-Colonne*. He called his theatre *Palmo's Opera House*, and it went by this name until Burton took it.

He brought on an Italian opera company, who sang for a time with much discouragement, and finally abandoned the enterprise, which was a failure in every way, and left poor Palmo in poverty. Some time in the fifties he was a caterer or cook in one of the Broadway restaurants.

Palmo's was not a successful place of amusement until after it passed out of the hands of its original owner. Burton took it in 1845 or 1846, and John W. Lester (Lester Wallace) made his reputation there with Mrs. Russell as leading lady. She is now Mrs. John Hoey, and lives at Hollywood, Long Branch.

I think Burton preceded Wallace, but I am not certain. He was the first to produce *Dombey and Son*, and it had a popular and profitable run. He was very fortunate in his cast of characters, presenting Cap'n Cuttle himself, and it has always been conceded that he was the only Cuttle. His daughter, Miss Burton, represented Florence Dombey, and Brougham was perfect in Major Joe Bagstock and Jack Bunsby. Mr. Jordan was excellent as Carler, "in point of fact the man with white teeth." Mrs. Knight was perfect as Edith Granger, and Mrs. Brougham was good as Susan Nipper. The story of "Dombey and Son" was at that time new to the public and its dramatization was accepted with great favor.

Early in the thirties "Billy" Niblo kept a down-town restaurant. I think it was on Pine Street near Broadway, and it was a very popular resort for lawyers and merchants. In this he prospered to an extent that justified his purchasing and improving the property corner of Broadway and Prince street. He

called it Niblo's Garden, and to reach it the taster bus, from Wall Street and Broadway, to any intervening point, was one York shilling. The large auditorium was within the Garden, and it was used for theatricals, concerts and agricultural exhibitions. It was here that the Ravens, a famous French pantomime company, made their first and subsequent appearances.

Here, too, I have seen the grand old English comedy of London Assurance, represented by such actors as the Placides and Helen Matthews. In a building adjoining the Garden Barnum entertained the public with that ancient curiosity Joyce Heath.

A considerable time prior to the events heretofore sketched, there appeared in New York Thomas A. Cooper, a splendid young Englishman, who captured the city by his excellent acting and gentlemanly bearing. Society received him without distrust, and he soon married a Miss Lynch, who, socially, was of the upper circle, and in circumstances to make marriage a success, pecuniarily. After establishing his fame as an actor, he became, with Price, manager of the Park Theatre. Their business connection made them very intimate socially. In the excess of their devotion they built two, for that period, very fine dwellings, on the corner of Leonard Street and Broadway, which was then the upper edge of the city. These houses were subsequently connected, rearranged interiorly, extended in the rear, and became the Carlton House, kept by Harry Hodges, and was the stopping place of Dickens on his first visit to America.

Cooper's wife died, leaving a daughter; and in consequence of a disagreement with Price, he drifted to the Bowery, and ultimately became very poor. Meanwhile, the daughter had developed into a beautiful and accomplished woman. Out of consideration for her father, who was well advanced in years, she consented, though with great reluctance, to go on the stage. The debut was to be at the Bowery, Virginia's the play—Forrest, Virginia; Miss Cooper, Virginia; Cooper, Dentatus.

The young girl was very timid, and the day before the performance she begged her father and Forrest to exchange parts, Cooper was a great actor, but he was really too old for Virginia, and it was Forrest's favorite character; but the latter felt greatly indebted to the old man, for he was the first actor of original power and commanding talent under whose influence Forrest had come in his earlier stage career, and he retained a grateful recollection of the veteran; and when he learned that Miss Cooper would feel more confidence if her father played the part of Virginia, and she could appear as his daughter in the play as well as in fact, he at once consented to take the part of Dentatus. The play and the results in every respect were most gratifying. There was an immense audience and a generous revenue. One of the newspapers of the time thus commented upon the kindness and condescension of the great tragedian:

"This is another instance of generous kindness on the part of Mr. Forrest which has brought him golden opinions from all sorts of people. The public will award him the meed which such an actor merits."

Miss Cooper afterwards played a short engagement at the Park, but her stage career was abbreviated by her marriage with Robert Tyler, son of President Tyler, when she went to Virginia to reside and where I believe she died a few years ago.

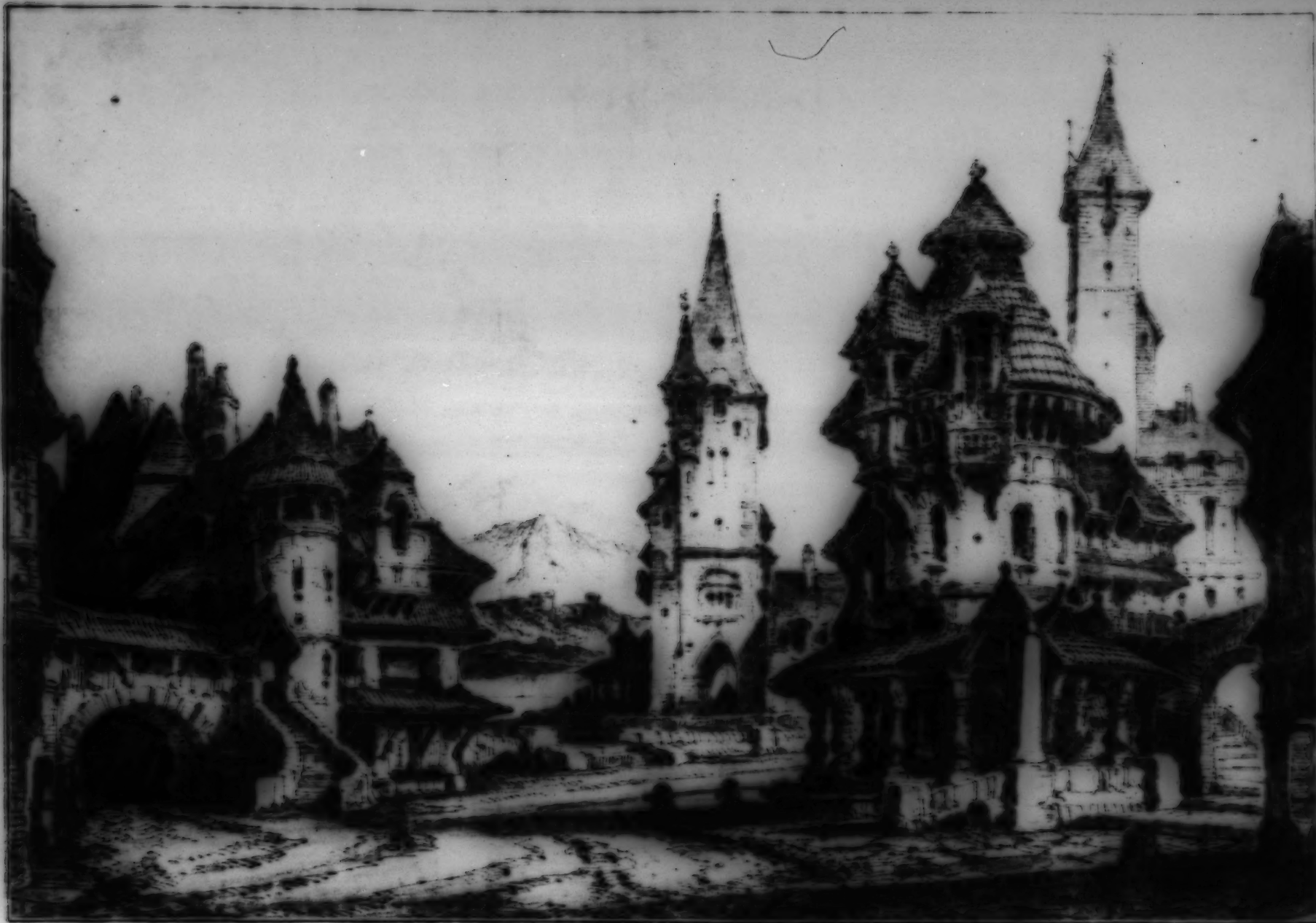
More than forty years have now passed since the first appearance upon the stage of the Park Theatre of Mrs. Anna Cora Mowatt, a youthful and brilliant debutante, who, on account of her elevated position, won the sympathy and approval of the leaders in literature and social distinction. As the author of *Fashion*, a comedy written for the Park management, she had frequent intercourse with Mr. Simpson and his permanent and sterling company; and it was her intimacy with these worthy professionals, added to the pressure of a pecuniary necessity, that solved her doubts as to her preference and her duty. She had been awed by the possible social consequences that might ensue in taking such a step, but she was fortified by the resolution that "Success sanctifies all things."

The story of her earliest years demonstrates the development of a talent and a natural and genuine love for the drama. She had played on the amateur stage before she had ever witnessed a public representation, and in the emergency that menaced her youth she realized that the adoption of the stage was the fulfilment of a destiny.

Her play of *Fashion* was written on the



CHARLOTTE CUSHMAN.



A CORSICAN VILLAGE.

DRAWN FOR THE NEW YEAR'S MIRROR BY RICHARD MARSTON.

suggestion of Epes Sargent, who had given her much encouragement during her initiatory public readings.

On the night of the 13th of June, 1845, Mrs. Mowatt made her brilliant debut at the Park. The announcement of her first appearance gave prominence to her hitherto literary success, and to her transfer to the stage from an enviable position in the social world. The old playgoers of nearly half a century ago will readily recall the play and the cast: The Lady of Lyons, with Mrs. Mowatt as Pauline; the popular young English actor Crisp, as Claude Melnotte, and the respected Mrs. Vernon as Madame Deschappelles. The house was crowded long before the time for the curtain to rise; the pit by gentlemen who preferred it for its proximity to the stage; the boxes and tiers with New York's best and most appreciative people. There were probably few among the vast crowd who were not conscious of a nervous anxiety for the fate of the youthful debutante, who were not moved by a generous sympathy for the courageous woman who sat trembling beyond the footlights, fairly crushed by the memory of the motive that inspired her and the necessity for her success. She has related in her autobiography the struggle, the fright, the utter prostration of her mental and physical strength when the signal was given for the curtain to rise. The audience had no knowledge of the suffering she endured at this crisis of her professional life, but there was compensation for her in the greeting she received.

In the scene in which she appealed to Haman to save her from being sacrificed to Beauceant, where the old soldier admitted his possession, her exhibition of despair was impressively effective; and when she repeated the words—

Then the last plank to which I cling is shivered  
And on the wreck I stand alone with Heaven,

the certification of sympathy was unanimous and tearful. Her triumph came at the close when the audience rose and cheered her.

Her theatrical career was extended to eight years. She took leave of the stage in a farewell benefit at Niblo's Garden on her return from abroad in 1854, and four days after she was married to William F. Ritchie, of Richmond, Va. She went abroad again in 1860. Mr. Ritchie followed her but returned without her. She supported herself in England by her literary work. She died July 8, 1870, and was buried with her first husband, Mr. Mowatt, in Kendal Green, near London. Her professional life has become an historical incident, not only from the circumstances of her remarkable success, because she retained her claim to popular

favor and respect down to the twilight hour when gentle hands

Closed up her eyes and drew the curtain close.

Her father was Samuel G. Ogden, for many years a well known and successful New York merchant. He acquired celebrity in the celebrated *Miranda* expedition, designed for the liberation of South America, but which resulted only in pecuniary loss. He was at one



SAMUEL G. OGDEN.

time connected with John Jacob Astor in the fur trade, and was subsequently a United States Consul in France, where Mrs. Mowatt was born. He did not approve of his daughter's theatrical ambition, but he witnessed her first appearance.

All is changed since the old Park was New York's favorite resort for dramatic enjoyment, and really all the actors of that far off time, both on and off the stage.

Have passed through nature to eternity.

An incident occurred during the years that the elder Booth flourished at the Bowery, which is entitled to a place in theatrical annals. At the time to which I refer there lived on the corner of Broadway and Broome Street a rich, respectable and retired master builder of the name of Geer. He had a son, Seth, a fine, intelligent, well-educated youth, who had studied medicine, but who, notwithstanding his great expectations, became ambitious to become an actor. To this end he made the acquaintance of Booth, who became interested in him and put him to a course of private training. The progress made in pursuit of stage acquirements must have been satisfactory, for it was announced with conspicuous detail, that Dr. Seth Geer would make his first appearance at the Bowery Theatre on a certain night, in the character of Othello, supported by Junius Brutus Booth as Iago. There was a crowded house, and the audience was indulgent, but from the start it was apparent that the Doctor was doomed. The crowd made no demonstration of approval or condemnation, but this forbearance, it was evident, was in deference to Booth. It was plain to be seen that the time was coming, and it came, for in the midst of one of the Doctor's tearing recitations there was a clear, prolonged and unmistakable hiss. In an instant Booth rushed to the front of the stage, and, furious with rage, his eyes gleaming with resentment, he thus delivered himself:

"Who dares to hiss an American citizen that I, Junius Brutus Booth (pounding his breast by way of identification) endorse and

po-se-ent as a competent actor?" and much more of like import.

The great tragedian's conundrum had no response, neither was the audience in the least awed. In those days it was not an easy matter to subdue a Bowery crowd. The play proceeded, but the debutant's reception from that time to the end was not encouraging.

It was the Doctor's first and last appearance; but he pursued the only wise course, which was to resume his profession, of which he became a well-known, successful and greatly respected member.

#### AND IT CAME TO PASS.

And it was so, that the Winter had come and there was joy in the land, for it was approaching the time when the World's Fair was to be held in the city that is called the "City of Wind."

And there was to be a silver statue of Justice set upon one of the highest pinnacles of the Fair buildings, for so it had been decreed by the rulers and the great men who were possessed of the Boodle thereof.

And the Sculptor went forth to seek for a beautiful woman whose form would serve as a model for the silver statue.

And he searched high, low, Jack and the game from the parlours of Lonelyville, N. J., the slums of Anaconda and other one-night stands with zoological names, but he found not her whom he sought.

For she was to be tall and straight and fair as the lily, willowy as a flower, and yet sufficiently pulchritudinous to occupy a place in the front row of the chorus.

But when he had come nigh unto the town of Gotham and walked upon the way which is called Broad, he marvelled within himself, for all the women which he beheld were exceedingly fair and well favored.

And their eyes were like stars, and their brows dark as the night, and their lips and cheeks were like cherries on a Worcester plate. And they walked well, and turned out their toes.

And the Sculptor exulted within himself, and he said: "Yum, Yum, Yum, I have found even her whom I sought."

And he was so overcome by the great beauty of the women that he reeled like one drunk with wine into the Family Entrance, where he partook of the drink that is known as Manhattan.

For even so is the mixed drink called in the town of Gotham. And the sculptor drunk deep thereof and said, "it is well" and he had another.

And he waxed exceedingly bold and went out and spake unto a fair woman who walked

on the Avenue that was Fifth from the river.

And he said, "Wherefore art thou walking alone away from thy sisters upon the way that is called Broad?"

And she spake and said: "Because it is against the rules of the company to walk upon Broadway."

And his heart was moved with good nature and he spake unto the maid and told her that he was looking for a model of Beauty.

And the maid was coy and she blushed and said, "Of a verity you have found what you seek; but it is not for me to say, you will have to see Dorney."

And the Sculptor spake delicately and said he would have to have measurements.

And the Maiden blushed again and said: "Even so, Dorney is the Man whom you must seek."

And when it was noised abroad that the player maid, she that was known as Rehan, had been chosen for the model, there was exceeding wrath.

And all the other player women made merry among themselves, and said, "Ho! Ho! Ho! Ho!" for she that has been chosen is lean and ill-favored, and it is I whom they should seek."

And they called their press-agents together, and gave them their measurements even to the smallest inch, and the sixteenth thereof. And the newspapers were filled with measurements, and the people of the land made merry and smote upon their knees with joy.

And Russell, she that is known as Lillian, and Tanner, that is called Cora, up spake and said they had been chosen before the player maid Rehan, but that they had refused to pay five thousand pieces of silver, which had been demanded as tribute.

And those that wrote with pens in the papers went unto the Sculptor and assayed of him the truth. And he smote him sore upon his breast, and said: "I am a truthful man, and the son of a truthful man, and I say it is a blanked no-such thing!"

And the scribes went unto the man Dorney, but he only smiled, and said: "Go to!" And the men went out and bit their thumbs for all they were worth.

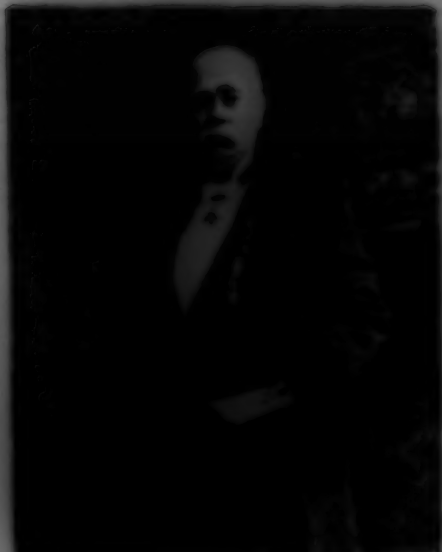
But the other player women continued to laugh and to make merry, and they each smiled significantly, and said, "Evenialso"—which translated, is "me too!"

And they wrote unto the papers and sent their photographs.

But the Earnest Student of the Drama lifted up his voice, and cried aloud: "Woe is me! Where am I at?"

And he wept—for his heart was heavy.

KATE MASTERSON.



THE CONGLAN DIPLOMACY COMPANY.

SADIE MARTINOT.  
SABEL EATON.  
ROSE COGLAN.  
JOHN BARRELL.

JOHN T. SULLIVAN.  
FREDERICK DE BELLEVILLE.  
GRANT STEWART.

ROBERT FISCHER.

BEATRICE MORLAND.  
CHARLES COGLAN.  
MRS. VON TRAUTMAN.

# A FEW MOMENTS WITH PEPPYS.

Did you ever think what a model journalist of the modern prying, impertinent, and circumstantial type that ancient gossip, Samuel Pepys, would have made?

Added to a curiosity that Lord Jeffreys characterized as "the most indiscriminating, insatiable and miscellaneous that ever prompted the researches or supplied the pen of a daily chronicler," Pepys had instinct and impulse for mere tattle that no man has recorded of himself or been credited with; and while he recorded much matter that is interesting and valuable because no one else thought to note it for posterity, he stands more uniquely prominent as an observer of curious and irregular personalities of both sexes than that irrepressible and irresponsible character who has so long illustrated the superior topical ability of woman under the name of Dame Rumor.

Universally as was the range of Pepys' curiosity, however, he more frequently talks about the theatre than of any other subject. Fond of the playhouse from the first, he found enjoyment in it as long as his senses responded. Following one of the amusing moral spasms so many of which his diary discloses, he for a time foreswore the theatre; but he could not long remain away from it. On his first attendance after a short keeping of his vow of abstinence from plays he pictures himself as sitting in a remote seat with his cloak about his face that he might not be recognized as a participant in the amusement, yet all unconscious of the humor of his peculiar situation. Under the spell again, he throws off his disguise and resumes his playgoing with a zest that is always evident.

During the ten years covered by Pepys' Diary—from 1660 to 1670—it seems that Shakespeare was less frequently represented than some other authors who are now found only upon dust-covered book-shelves. Pepys' own observations of the theatre were not artistically broad or prophetic. In fact, as a critic he was moved by a vagarious liking, and in his brief notes one can find little but a reflection of his own caprices in amusement.

Pepys was not notably fond of Shakespeare. It would appear that he would have thought much less of Hamlet, for instance, had not Betterton been the actor of its title role. On one occasion he records: "To the Duke of York's playhouse, and saw Hamlet, which we have not seen this year before, or more; and mightily pleased with it, above all with Betterton, the best part, I believe, that man ever acted." This apparently is favorable to the play while in praise of the actor. But again he says: "And so to the Duke's house; and there saw Hamlet done, giving us fresh reason never to think enough of Betterton."

Of Macbeth Pepys makes several notes. On Nov. 5, 1664, he wrote: "To the Duke's house to see Macbeth, a pretty good play, but admirably acted." Here his praise of the play was subordinated to his praise of its acting. About two years later, on Dec. 28, 1666, he is more equable in praise: "To the Duke's house, and there saw Macbeth most excellently acted, and a most excellent play for variety." And again, on Jan. 7, 1667: "To the Duke's house and saw Macbeth, which, though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy, which is a strange perfection in a tragedy, it being most proper here, and suitable." And yet, when we realize the looseness of interpolation in plays at this time, and note the eccentricity of Pepys' admiration for extrinsic qualities, it is possible that the "variety" and "divertisement" that so pleased him in Macbeth might have been altogether foreign to the play as it is enjoyed to-day.

On Shakespeare's comedies, of those of them that Pepys saw on the stage, this old chronicler says contemptuous things. As (Aug. 15, 1667): "And so we went to the King's, and there saw The Merry Wives of Windsor, which did not please me at all in any part of it." And a little while before (Nov. 1, 1667): "To the King's playhouse, and there saw a silly play and an old one, The Taming of a Shrew." Pepys had long before (Sept. 29, 1662) expressed his opinion of another: "To the King's theatre, where we saw Midsummer Night's Dream, which I had never seen before nor shall ever again, for it is the most insipid, ridiculous play that ever I saw in my life."

There was one play that seems to have captured Pepys' fancy. It was called Adventures of Five Hours, and was from the Spanish of Calderon. While he gives no particulars of it, he repeatedly expresses the pleasure it afforded him. On Jan. 5, 1663, he writes: "Dined at home, and there being the famous new play acted the first time to-day, which is called The Adventures of Five Hours, at the Duke's house, I did long to see it; and so we went; and though early, were forced to sit, almost out of sight, at the end of one of the lower forms, so full was the house. And the play, in one word, is the best, for the variety and the most excellent continuance of the plot, to the very end, that I ever saw, or think ever shall." Three years later he compares this with Shakespeare: "To Deplord by water, reading Othello, Moore of Venice, which I ever heretofore esteemed a mighty good play, but having so lately read The Adventures of Five Hours, it seems a mean thing." After another interval of three years he says: "To the Duke of York's playhouse, and there saw the Five Hours' Adventures, which hath not been acted a good while before, but once, and is a most excellent play, I must confess." Again he shows his love for this play, and incidentally a remarkable admiration for his wife while seeking other feminine beauty, as well as his ever alert and almost childish curiosity. "In Suffolk Street lives Moll Davies; and we did see her coach come for her to her door, a mighty pretty fine coach. To White Hall; and there, by means of Mr. Cooling, did get into the play, the only one we have seen this winter: it was The Five Hours' Ad-

venture; but I sat so far I could not hear well, nor was there any pretty woman that I did see but my wife, who sat in my Lady Fox's pew with her." As to The Adventures of Five Hours, it appears to have long enjoyed popularity as well as Pepys' approval.

In sharp contrast to his contempt for the comedies of Shakespeare mentioned was Pepys' admiration for the cruder and coarser humors of Bartholomew Fayre, of which he said in 1664 apparently after long enjoyment of it: "To the King's playhouse, and there saw Bartholomew Fayre; which do still please me, and is, as it is acted, the best comedy in the world, I believe."

In other places Pepys' Diary not only reveals particulars of his own taste in the theatre, but also shows some things very interesting, as they suggest efforts in line with modern varieties of amusement and present devices of stagecraft. On Jan. 7, 1666, he says: "My wife and I to the King's playhouse, and there saw The Island Princess, the first time I ever saw it; and it is a pretty good play, many good things being in it, and a good scene of a town on fire." This play was by Beaumont and Fletcher. It would now be interesting to know just how the melodramatic effect of "a town on fire" was then produced.

A hint of something now quite the vogue in vaudeville, and supposed to be a product of latter day degeneracy, is given in this entry: "Dec. 26, 1666: To the Duke's house to a play. It was indifferently done, Gosnell not singing, but a new wench that sings naughtily."

Pepys liked novel and unusual things in a play. On Feb. 25, 1664, he went to see Shadwell's adaptation of Fontaine's tragedy-comedy, The Rewards of Virtue, under the title of The Royal Shepherdess. He found the play "silly, with nothing in the world pleasing in it but a good martial dance of pikemen."

The device to which a verbose author was enforced by the public in order to get his uninteresting matter, originally included in the play, before his audience, is given in Pepys' entry of Oct. 19, 1667. On that day he went to witness Lord Orbery's new play, The Black Prince, at its first acting. The house was thronged, the King and court being present. "The whole house was mightily pleased with it all along," says Pepys, "till the reading of a letter, which was so long and so unnecessary that they frequently began to laugh, and to hiss twenty times, that had it not been for the King's being there, they had entirely hissed it off the stage." Four days later Pepys went again to see this play, "which is now mightily bettered by that long letter being printed, and so delivered to everybody at their going in, and some short reference made to it in the play."

There were no dime museums in Pepys' day, but there were exhibitions of freaks that attracted the curious then as freaks attract now. And perhaps Pepys' appreciation of Shakespeare may be better understood in the light of these entries in his diary: "Dec. 31, 1668: Went into the Holborne, and there saw the woman that is to be seen with a beard. She is a little plain woman, a Dane; her name, Ursula Dyan; about forty years old; her voice like a little girl's; with a beard as much as any man I ever saw; black almost and grizzly. It was a strange sight to me, I confess, and what pleased me mightily." "Jan. 4, 1669: W. Hewer and I went and saw a great tall woman that is to be seen, who is but twenty-one years old, and I do stand easily under her arms."

J. A. WALDRON.

## FURDON ROBINSON.

Purdon Robinson, whose portrait appears in this number of THE MIRROR, is the baritone soloist at Dr. Parkhurst's Church in Madison Square. He is possibly the most prominent and the most popular singer at the musicals given throughout the season in New York society. His manager also books several special engagements for him every year in other cities, and he appears as a soloist at concerts given at the Music Hall and other concert rooms. Mr. Robinson has been teaching singing and the correct method of using the singing and speaking voice during the past seven years. He has given to the public many successful comic and opera singers. Many persons well known in society are at present studying under his direction.

While Mr. Robinson devotes most of his time to training voices for singing, he is and has been for years an enthusiast in carrying out to practical results theories by which the throat can be used to give a strong, resonant, full-speaking tone; and that he is particularly successful in his purpose is attested by everybody's friend in the theatrical profession, Marshall P. Wilder—who, by the way, has to use his voice probably more than any one else in America. During the last four years, while in London and in continental cities, Mr. Robinson has studied the methods of the best foreign teachers. He has furthermore made a study of the anatomy of the throat and the philosophy of the human voice. He thinks that the purest quality of tone and what is designated as *timbre* are secured, not by elaborating at once upon a method, but by so instructing the pupil in the functions and the co-relations of the various parts of the vocal organs that a strength and elasticity of voice is produced that is agreeable without in any way wearying the throat. This means, of course, length of life to the voice.

## AL. HAYMAN'S ENTERPRISES.

The back page of this number of THE MIRROR bears the attractive announcement of Al. Hayman for the season of 1907-98. This manager's enterprises are extensive and comprehensive. In the Columbia Theatre, Chicago, Mr. Hayman has one of the best houses in the West, and for this are booked such artists as Henry Irving and Ellen Terry, the Bostonians, Lillian Russell, E. H. Sothern, John Drew, Fanny

Davenport, and such attractions as Aristocracy and the companies of A. M. Palmer and Daniel Frohman. A like list of players and plays will please Mr. Hayman's patrons at the Baldwin Theatre, San Francisco, the best house in that city. In the Columbia Theatre, Brooklyn, Mr. Hayman will offer the Babes in the Wood, Francis Wilson's company, the Kendalls, the Bostonians, Gillette's new spectacle, Charles Frohman's stock company and comedians, the companies of A. M. Palmer and Daniel Frohman, Aristocracy, John Drew, and like attractions, while the California Theatre, San Francisco, also under Mr. Hayman's direction, will have a list equally notable. In addition to these theatres, Mr. Hayman manages the Tabor Grand Opera House, Denver, the Salt Lake Theatre, Salt Lake, the Marquam Grand Opera House, Portland, Ore., and leading theatres in Los Angeles, Seattle and Tacoma. He also makes special arrangement of tours, and altogether is interested in amusements to an extent that one can hardly realize even by studying the index of his manifold interests. That Mr. Hayman is successful is quite evident; and that he deserves his success no one will deny.

## MR. HAMMERSTEIN'S THEATRES.

With all the changes recently influential in New York theatres no man, perhaps, stands out more interestingly prominent than Oscar Hammerstein. He is the owner and manager of three houses. He may be said to control at this time the amusement destinies of Harlem, where he has the Columbus Theatre and the Harlem Opera House, and his new Manhattan Theatre on Thirty-fourth Street is one of the handsomest in this city, which means that it is one of the handsomest in the world. In beauty of decoration and brilliancy of lighting, as well as in novelty of arrangement, it is easily the most remarkable theatre known. At present the place of one of the most popular attractions of the season, it promises to become even better known as the only immediate home of grand opera in New York. Mr. Hammerstein's operatic season will be inaugurated on Jan. 23, and those who do not look forward to it with an interest born of an intention to patronize regard it with curiosity. There are few men who would make such a venture; but as a builder and manager of theatres Mr. Hammerstein has shown that nothing can disconcert him or make him afraid.

## MR. BERG'S TITLE APPROPRIATED.

The advance agent of Down the Slope arrived in New York on Tuesday last. He at once hunted up Albert Ellery Berg, the author and proprietor of the play. To his utter astonishment he ascertained that Will C. Burton had no rights to perform the play, and that his negotiations to obtain such rights had never resulted in any settlement with Mr. Berg, although local managers had been led to believe that a settlement had been made in order to induce them not to cancel dates after an item appeared in THE MIRROR stating that Down the Slope was being pirated.

In conversation with a MIRROR representative, Mr. Berg said that from the bill of the play he had obtained lately, he was confident that the piece the Burton company were representing was not his play at all, and that they were only employing his title in order to make use of the sumptuous lithographs gotten out by the Donaldson Lithographing Company of Cincinnati.

"I intend to warn managers throughout the country that I have not disposed of any rights in the piece," said he. "The piece that Will C. Burton is playing has only light characters, and is said to be so bad that I cannot afford to allow my name to be used as author on the lithographs."

"The company is due at the Lyceum Theatre in Brooklyn the week of Jan. 2, and if they were allowed to play that engagement I will bring a suit for damages against all concerned."

## MODJESKA'S TOUR.

Madame Modjeska's season, which auspiciously opened in this city at the Garden Theatre, has been splendidly prosperous thus far, and promises to be the most successful she has ever enjoyed. Modjeska's production of Henry VIII. has been received everywhere as a most artistic effort, and her work in this noble play has endeared her anew to the large public that has always accepted her as an artist of the highest rank. Her career on the American stage has been noted for its adherence to the loftiest ideals. The nobility of the woman has illumined the efforts of the actress, with the result that an influence that is at once uplifting and radiant has characterized her fortunate association with the drama in this country. That influence was never more potent than it is to-day.

## A SUIT WON.

Agnes Huntington, who was recently married to Paul D. Cravath, has won her suit against the Collector of the Port of New York. On Oct. 7, 1891, she brought over on the City of Paris a wardrobe and properties to be used in Captain Therese. Collector Hendricks held that these articles were dutiable, while Miss Huntington insisted that they were tools of her trade as an actress and singer, and paid the duties under protest. After a progress through the courts, the United States Circuit Court of Appeals has decided the case against the Collector.

## OPEN TIME AT ALBANY.

F. F. Proctor advertises open time at the Leland Opera House, the leading theatre of that city. The best attractions on the road play at this place, which has for many years been the most popular in the capital city.

## GOSSIP OF THE TOWN.



ELIZA WARREN, whose picture in the character of Hamlet is presented here, though quite new to the stage, has lately been playing the part of Hamlet with considerable force and marked intelligence, if the country papers may be believed. The critical Washington Post, for example, said of her first appearance in the part that she did "wonderfully well," while of her Ophelia the Post said: "Miss Warren is a handsome and graceful young woman, who as Ophelia was charming." What Miss Warren knows of the actor's art she has learned from Mr. Alfred Ayres, whose pupil she has been since the first thought of becoming an actress. She made her first appearance about two years ago as Portia to Mr. Ayres's Shylock. The rapidity with which she has reached her present position is largely due to the excellence of her elocution, which the New York Sun says is "perfect." "No Portia," the Sun adds, "ever spoke with a nicer appreciation of her words."

MARSHALL MARK THALL, of The Bottom of the Sea, accuses Manager Moore of the Macon, Mo., Opera House, of selling complimentary tickets (left with him for distribution to the members of the press). Mr. Thall states that he refused to ring up the curtain till he had received the money for all such tickets taken in by Mr. Moore.

LUZIE MULVEY, of The Waifs of New York company, met her brother by chance at a railroad depot in Pittsburg after an absence of eighteen years.

NELSON ROBERTS, advance agent of The Grey Mare, who is ill with typhoid fever in Racine, Wis., is slightly better, and hopes of his recovery are entertained.

IRVING WHITE, of the Maude Hilman company, contemplates starring next season in a new three-act comedy written for him, entitled Dreams.

GUS PENNOVA, of Roland Reed's company, was taken ill in Galveston, but he recovered sufficiently to leave with the company last week.

R. E. FRENCH, the recent manager of Cordray's Theatre at Seattle, has assumed the management of the new Olympic Theatre at Tacoma. Mr. G. K. Beebe taking charge of Cordray's Seattle house.

TENSIE POOLE, recently a prominent member of George W. Lederer's stock company, has been appearing for several weeks as the leading lady of the Black Crook company at the Academy of Music. Thanks to her pretty face, pleasant voice, and graceful demeanor, she has made a hit.

EMMA HAUER is one of the cleverest members of Edward Harrigan's stock company. Mr. Hauer was hugely funny as a German in the revival of the Squatter Sovereignty, and he is capital as the band master in The Mulligan Guard's Ball.

JOSEPHINE WOODRUFF writes to THE MIRROR to correct a statement made by the Fort Wayne correspondent of this paper in mentioning her as Madeline Merli's understudy and as having played Fron-Fron in Fort Wayne during Miss Merli's illness. Miss Woodruff says that she has not been with Miss Merli's company for five weeks, and that when she was with it she was the leading lady and not an understudy. "I left," continues Miss Woodruff, "because I never received any remuneration for my services. I have repeatedly requested my manager, Mr. Schwartz, not to use my name, and trust that if any notice comes to your office hereafter connecting me with the company that you will not publish it." Beatrice Constance (Mrs. Louis Glover) writes to THE MIRROR to say that she was the substitute for Miss Merli on the occasion referred to.

EFFIE ELISER is filling Christmas week at the Windsor Theatre, Chicago. Her season has been highly prosperous.

JENNIE YEAMANS will soon appear in London.

The wife of W. F. Dickson, manager of T. W. Keene, is dead. The funeral was held in St. Louis last week.

The effort to palm off The Prodigal Father as an original play has not succeeded. New York journalists, familiar with French dramatic literature, discovered and exposed the imposition immediately.

THE Empire Theatre will be ready to open on Jan. 23. At least, that is the date that is now named confidently for the event by owners and management. The indoor work is progressing rapidly, a large number of plasterers, decorators, and furnishers having been in possession of the interior for some time.

## AT THE THEATRES.

## Herrmann's—If I Were You.

Comedy in three acts, by William Young. Produced Dec. 29.

Sir Timothy Carew..... Herbert Arthur  
Major Fyvie..... Robert McWade  
Lieut. Lumbler Beauchamp..... Junius B. Booth  
Jack Charteris..... John Mason  
Thomas..... Charles Adams  
Mrs. Primrose..... Annie M. Clarke  
Doris Carew..... Marion Manola  
Philopena..... Hattie E. Schell  
Susan..... Mabel Torrey

If I Were You is described on the bill as a domestic comedy. Even Professor Alfred Hennequin, however, who has gone so far as to invent the term mediated tragedy, would find it difficult to designate properly what the piece is. It seems, at any rate, to be contrived for the purpose of giving Marion Manola a chance to break into song. That Miss Manola can break into song sweetly and effectively is a fact established long before her appearance in If I Were You.

It is a pity that so excellent an actor as John Mason should be introduced, to all intents and purposes, to a New York audience through the medium of so frippery a play as If I Were You. Its action dawdles, its sentiment is maudlin, most of its scenes are devised clumsily, and after the first act the element of suspense is lacking. Mr. Young should throw away his first and third act, and revise his story so as to get it within what is now the second act. It would be then a fairly interesting curtain-raiser.

The story of the play in brief concerns lovers who become separated, and consequently alienated. They meet again, and after some more or less pleasant repartee, become reconciled.

As the leading man of the Boston Museum Stock company, for many seasons, Mr. Mason acted and originated a variety of characters. In parts that belong to the category of Littleton Coker and Eliot Gray, in which imperturbability and audacity are mingled, he was especially successful; and his acting is conspicuous invariably for force, precision, and significance of gesture and intonation.

Miss Manola, in addition to her excellence as a singer, is an actress of much sensibility and intelligence. This was made clear first by her recitation of the story in the second act of the comic opera, Boccaccio. It was emphasized on several occasions on Tuesday night.

Annie Clarke, who for years was a pillar of the Boston Museum, seems like a fish out of water anywhere else. But her acting has lost none of its simulated spontaneity and efficiency.

Junius B. Booth, also a former member of the Museum, is a member of the cast. He appeared as a simpleton in uniform and he made much laughter. Hattie E. Schell and Robert McWade were also satisfactory.

In fine then, in this case the players are better than the play. Their talents are worthy of some such a comedy as Caste or David Gerrick—both of which, we believe, are in their repertoire; and although these pieces are time-worn brief revivals of them would not be out of place at this season of the year.

If I Were You is preceded by a one-act play called The Army Surgeon, written by Stanislaus Stange, an actor, and the author of The Man About Town. The scene is a sitting-room, the time Christmas eve, and the place "Within the Union Lines." Kate Armistage, a young widow (Adeine Stanhope) tries to conceal a Union army surgeon, who is her lover, from a grizzled Federal colonel (Lionel Bland), and succeeds simply because the colonel, strange to say, has been a young man himself once, and allows himself to be hoodwinked. The play is not remarkably original or strong, but it is, perhaps, as good as most curtain-raisers, and its dialogue is natural and terse.

Mr. Bland gave a capital impersonation of the Colonel. Miss Stanhope was essentially womanly as the widow, and Mr. Stange, as the army surgeon, did what little he had to do very well.

## Union Square.—The Crust of Society.

Drama in four acts by Alexandre Dumas, fils, adapted by Louise Langue Valley and William Seymour. Produced Dec. 28.

Oliver St. Aubyn..... Joseph Haworth  
Captain Randall Northcote..... Edgar L. Davenport  
Cavendish Comyns, M. P..... Joseph E. Whiting  
The Earl of Colchester..... Harry Saint-Maur  
Mrs. Eastlake Chapel..... Carrie Turner  
Violet Diamond..... Jane Stuart  
Lady Downs..... Helen Kinnaird  
Mrs. Brunsome Echo..... Elita Proctor Otis

It is almost forty years since Le Demi-Monde was produced at the Gymnase Theatre in Paris, and in spite of the fact that the play was translated in New York over a decade ago it is just now that our managers have detected the possibility of success in staging it.

Le Demi-Monde is a drama of puissant purpose and cumulative effects. It is a companion play to Camille and although it cannot be said to be so "popular" as that play Le Demi-Monde is thought by many to be the best play that Dumas, the younger, has written.

There are those that will assert that Le Demi-Monde—or, as the present version is called, The Crust of Society—is not fit for decent people to see and hear, for the reason that it does not deal altogether with the noble and the benign; but there are others that understand it to be the prerogative of the dramatist to make his effects, if he please, by the clash of the good and bad in humanity.

To this latter class The Crust of Society will commend itself as a drama strong in its scenes and in their relation to each other, as a masterpiece of construction; for its trenchant dialogue, and for the moral that lies in its final climax.

The smart set of London are supposed to supply material for the story as told in this adaptation. The friendship of two men and the effort of one to save the other from a bad woman furnish the motive. These friends are Captain Randall Northcote and Oliver St. Aubyn. The woman is Mrs. Eastlake Chapel. The Captain becomes infatuated with her, promises to marry her, and asks St. Aubyn to act as best man. The latter knows her past thoroughly, and seeks to warn his friend. In fact, he was once the

woman's lover, and has promised to be her friend. In attempting to be just to her and honorable to his friend St. Aubyn loses the friendship of the Captain and gives the woman opportunity to further deceive Northcote, whom she now loves. She thinks that if she can hide her past she will make him a good wife, and her skill in keeping at a distance those who can detect her plan and in allaying the suspicions and playing upon the affections of her lover furnish the features of the plot. The final triumph of Oliver, who at last exposes the woman to his friend, and his own marriage to a girl he has saved from evil surroundings, close the play.

It is acted excellently. Joseph Haworth, as St. Aubyn, the friend who attempts to checkmate Suzanne, or rather, in the present case, Mrs. Eastlake Chapel, makes as sympathetic as possible the character of a man that is not a gentleman.

Edgar L. Davenport, as the lover, is romantic and intelligent, but he should put a little more fire and force into the situation in which he is involved.

Carrie Turner, who appears as Mrs. Eastlake Chapel, has a bright conception of the part, and her appearance helps her in no small measure to make her performance seem realistic.

Elita Proctor Otis makes a hit as Mrs. Echo, a coquette who has a husband, but doesn't let that bother her. Although her part is short Miss Otis demonstrated that she is a capital comedienne. The manners and mannerisms she affects are appropriate and amusing.

As Violet Emond, the ingénue, Jane Stuart makes another success; and Joseph Whiting, Harry St. Maur, and Helen Kinnaird are satisfactory in parts of less importance.

## Grand.—Miss Rhythe of Duluth.

Comedy-drama in three acts, by W. D. Gill. Produced Dec. 28.

Bessie Rhythe..... Annie Pixley  
Lady Astley..... Lulu Klein  
Miss Letitia..... Genevieve Beaman  
John Barkley..... Anna Douglas  
Almer Bryce..... Frederic Sackett  
Sir Talbot Astley..... Harry B. Bell  
Ruggles..... Fred J. Butler  
Joseph Brennan

Miss Rhythe of Duluth was presented before a large audience at the Grand on Monday night by Annie Pixley and her clever company of comedians.

The scenes are laid at a country villa and a suburban hotel in the vicinity of New York and the two leading characters are well-drawn Western types. Miss Rhythe is a breezy girl just from a college in the Far West, and Almer Bryce a hustling young business man from Wisconsin.

The former comes on a visit to her sister, Mrs. Barkley, who is married to a man deeply involved in mining speculations. Bryce has come on to advise him of the failure of an important scheme owing to the fact that the view of ore has been lost through its running into some adjoining property owned by a man—now dead—and subject to the strange terms of a will bequeathing it to the most successful competitor in a college prize examination.

On his way from Duluth Bryce meets Miss Rhythe on the train, an acquaintance is made, and he eventually meets her at her brother-in-law's house, falls in love with her, and declares the object of his errand. It turns out that she receives a telegram from a friend in the West announcing that she had won the prize, and consequently inherits the property. Armed with this information, she sets about straightening out the affairs of her sister's husband, which have become considerably entangled through his business connections with Sir Talbot Astley, who is presumed to represent an English syndicate. At the same time she finds plenty of trouble before her, as Mr. Barkley has fallen desperately in love with Lady Astley, and is thrusting all sorts of indignities and slights on his suffering and neglected wife.

The author has cleverly managed all these complications, and the play abounds in many interesting situations, and all are ably carried out by the supporting company. Miss Pixley made an instant hit by her engaging manners, and notwithstanding that she represented a girl fresh from college with high honors, she indulges in all sorts of witty Western slang and keeps the audience in constant merriment. In fact, the dialogue is bright and the action of the piece is quick and well sustained throughout.

The upshot of the story is that Barkley got out of his financial difficulties, the Astleys are discovered to be impostors, and the erring husband returns to his wife, and Miss Rhythe of Duluth becomes the possessor of the valuable mine and accepts the hustling Bryce as her fiancé.

Miss Pixley sings several songs with excellent effect, and was frequently encored on the clever rendition of one entitled, "The College Drill." The piece was well staged, the company efficient and the scenery appropriate.

## Star.—The Hunchback.

Sir Thomas Clifford..... John Malone  
Master Walter..... Miles Levick  
Modus..... Eben Plympton  
Master Heartwell..... H. A. Langdon  
Fathom..... Owen Fawcett  
Master Wilfred..... George A. Carter  
Gaylove..... J. E. Brown  
Lord Tinsel..... Arthur Lewis  
Thomas..... E. J. Sawyer  
Stephen..... P. L. Sylvester  
Simpson..... George McCulla  
Holdwell..... Phillips Tomes  
Helen..... Mary Shaw  
Julia..... Minna Gale-Haynes

Promise sometimes arouses expectation that goes unsatisfied after performance. The new appearance of Minna Gale-Haynes was preceded by many and pretensions particulars of announcement as to her surroundings that excited more than usual confidence in the event. At the Star Theatre on Monday night there was much applause and flowers galore; but the presentation of The Hunchback in no way warranted these tokens.

This comedy is obsolete in its ceremonial and romantic atmosphere, but it has characters that may be made to appear natural to

day despite their original time and dress; and that its persons possess common and ever-evident attributes is established by the life of the play and its frequent use as a histrionic test. From the original appearance of Charles Kemble as Sir Thomas Clifford and Fanny Kemble as Julia, these roles as well as others in The Hunchback have incited distinguished players to their best effort; and the present public is so familiar with at least tolerable illustrations in this comedy that should not be attempted without assurance of something that will at least superficially satisfy on conventional lines.

Mrs. Haynes has been trained to certain theatrical potencies in a theatrical school most of whose exponents have departed. The result of this training in other roles was seen in her Julia with hardly an inkling of anything consistent with her new character. Physically she is a handsome woman, and on Monday night her beauty was handsomely set off by dress. At first she was conventionally ingenious, for the early scenes of the play call for nothing but a girlish deportment in native surroundings of simplicity. But as the story advanced, and character was meant to develop under its requirements, the actress fell far short of the requisition. Her face showed the petulant expressions of a pampered child instead of the strong feeling of awakening womanhood, and in her rearing and gestures the artificialities of an old-time tragic simulation gave the personation almost the ludicrous appearance of intentional travesty. The scene with Clifford where he is in the guise of a secretary was painfully unreal, and, in fact, every climax of the character was unnaturally overworked and artificially depicted, the saving grace always being the solicitude that beauty in distress and a respect for earnestness, though misdirected, command.

Mr. Malone was a handsome Clifford, though not a particularly effective one. Mr. Levick's Master Walter was conventionally picturesque in make-up. It lost something in dignity in the lighter scenes, and was quite too theatrical in the intenser ones, but had periods of admirable repose. Mr. Plympton had almost too much solidity for a Modus, and was too self-conscious in the affair with Helen, but glossed it all with conscientious effort. Miss Shaw is not at her happiest in such comedy as Helen's part offers. She is always, however, a painstaking actress. She was gorgeously arrayed in the scene with Modus, and seemed bent on captivating him by costume, if not by womanly arts; and for that matter, the dresses of both actresses were studies of elaborateness and richness throughout, though, possibly, anachronistic at times. Mr. Fawcett was expectedly comic as Fathom, though the best part of this character is generally cut out of the acting. There was nothing of special note in the other personations.

The scenery was from the stock of the Star, and in at least one instance was quite foreign to the place of the play. The audience, aside from its suggested friendliness, was large. If its endorsement signifies anything, no critical review of the affair should disconcert those most interested.

## Fourth Street.—Superba.

A new version of the Harlow's pantomimic spectacle, Superba, was seen at the Fourteenth Street on Monday. The scenic and mechanical effects are entirely new, replacing those which were destroyed in the fire at the Euclid Avenue Opera House, Cleveland.

The piece is in three acts, including thirteen scenes from the brushes of some of the best scenic artists, and abounding in sliding panels, from which at very opportune time there is put forth a serpent, a flower, a hand, a pretty face or some article of furniture. Messrs. Albert, Grover and Burridge are the largest contributors, their Flower Lane and The Sea of Roses being the most gorgeous settings that have been seen in New York for some time. There is also a very handsome setting by George Heineman.

Of the characters introduced, the clown as usual produced the greater amount of laughter, his antics being decidedly funny. He was ably assisted by Bert and Briggitta, the Shrode Brothers, filling the parts. Louise Dempsey, who assumed the title role, had very little to do. Ada Melrose as Mora scored the hit of the evening, her singing and dancing being loudly encored. Maud Midgley was a very handsome Leander. The acrobatic act by the Shrode Brothers merited the applause accorded them.

All in all, the large audience attracted to this theatre spent a thoroughly enjoyable Christmas evening.

## Eden House.—Variety.

The Eden Music stands unique among amusement places. Besides the instruction offered by lifelike representatives of well-known personages, which include the monarchs of Europe, statesmen influential in foreign politics, the great musicians of the world, Offenbach, Sullivan, Gounod, Wagner, Beethoven, Mozart and others, actors known on both sides of the Atlantic, including Joseph Jefferson, Mrs. Langtry, M. Coquelin, Ernest Poizat, Henry Irving, Sarah Bernhardt and Ellen Terry, there is also provided an entertaining programme every afternoon and evening. This week the bill includes Hungarian airs by Danko Gabor's Royal Gypsy Band, violin solos by the Princess Dolgorousky, and vocal solos by the Brown Patti, Mme. Selika, who has a high but not very clear soprano voice. Ando and Onne, Japanese jugglers and necromancers, are exceedingly clever, and come in for a great deal of applause.

## Koster and Bial's.—Variety.

A large audience assembled at Koster and Bial's on Christmas night, and the usual attractive vaudeville bill was strengthened by the addition of two new features, the Interludium Trio, Muhlemann from Berlin, and Les Edouardos in a grotesque dance called La Marseille. Marie Vanoni's engagement

will terminate this week and The Rendezvous and Bluebeard will also be withdrawn to make way for new attractions. In fact, on Monday next an almost complete change of programme will be made. Mile. Violetti, chanteuse excentrique from the Folies Bergères, and Marinelli, a wonderful acrobat, will make their first appearance in America, and two new operettas, arranged by Fred Solomon, will be given.

## Garden.—La Cigale.

The Lillian Russell Opera company returned to the Garden Theatre on Monday. The cast is changed in several important particulars. Instead of Streitman, Hayden Coffin sings the role of the Cavalier. W. T. Carleton appears as Vincent. Attalie Claire's role, Charlotte, is sung delightfully by Laura Clement. Ada Dore, a comely graduate from farce comedy, is the Duchess.

Mr. Coffin is a great improvement on Streitman. Coffin is seen and heard to much better advantage than in The Robbers of the Rhine. In fact in La Cigale he makes an emphatic success.

Lillian Russell's beauty delights as usual both the eye and the ear.

## Tony Pastor's.—Variety.

Tony Pastor recognizes the gala occasion by offering at his theatre this week a bill of exceptional strength. Vesta Victoria is singing new songs and dancing new dances; Ronnie Thornton, the topical singer, has returned in a happy mood. J. W. Kelly as an amusing as ever. William Henry Rice, the burlesque comedian, returns after an absence of five years; Lillie Western pleases with her musical act; Monroe and Mack, the black-faced comedians, are on hand again; Perrie and Elise perform a funny sketch called Passing a Toll-Gate; Master Eddie Abbott, called the youngest magician in the world, has been engaged as a special feature and he is very skilful; the Emery Sisters, duettists; the acrobatic Whittings, Mile. Morello, and her wonderful performing dogs make up a programme that for variety and ability is hard to surpass.

## Imperial.—Fandorville.

Four hours of entertainment are furnished at the Imperial Music Hall, which caters to an increasing number of patrons. One may see something of interest at any hour of the show. Lottie Gilson, Fleurette, Kennedy, the Eisners, and others are performing there now.

## Jacobs.—Shadows of a Great City.

That popular melodrama, The Shadows of a Great City, was acted by a competent company at Jacobs' Theatre on Monday before audiences that were large and demonstrative. The play abounds in thrilling climaxes.

## Windor.—The Man from Boston.

John L. Sullivan appears at the Windor throughout this week in E. D. Price's play, The Man from Boston. In the principal part Mr. Sullivan cuts a striking figure. He made a favorable impression on Monday. The house was jammed to the doors.

## Xiblo's.—Manhood.

A melodrama called Manhood ranges into line at Xiblo's—which is becoming the home of melodrama—this week. It is contrived after the usual plan, and its characters are of the sort to be expected in a play of the kind. The play interested the audience on Monday.

## People's.—The White Squadron.

The White Squadron sailed into town on Sunday, after a cruise of several weeks, and on Monday it anchored at the People's Theatre. Many landlubbers were pleased by the spectacle. The play is better than when it was acted first. Eugene Sanger, who was in the original cast, plays the juvenile role with refreshing naturalness and ease.

## Columbus.—The Power of Gold.

The Power of Gold, the strong English melodrama, is given this week at the Columbus Theatre by Walter Sanford's strong company. The play is well mounted. The most efficient members of the cast are P. A. Anderson, Lloyd Melville, Mrs. Aurelia Bingham, and Olive Oliver. Next week, Dr. Carver will appear in The Scout.

## Harlem Opera House.—Faust.

Faust is presented this week at the Harlem Opera House by Lewis Morrison and his excellent company. The scenic effects are elaborate, and in the Broken scene electricity is used with great spectacular effect. Next week, Hallen and Hart.

## At Other Houses.

One of the distinct successes of the season is The Mulligan Guard's Ball, at Harrigan's. This is the last week of A Gilded Fool at the Fifth Avenue. Mr. Goodwin has found perhaps his greatest success in this play.

Seabrooke still pleases at the Manhattan in The Isle of Champagne.

Americans Abroad is proving a good holiday attraction at the Lyceum.

The Fencing Master's vogue at the Casino continues.

Aristocracy is still drawing large audiences at Palmer's.

The Prodigal Father, fortified by Carmenita, is the bill at the Broadway.

The County Fair will run out its season at Proctor's to large audiences.

## THE BROOKLYN THEATRES.

## Grand.—A Parlor Match.

A Parlor Match was given at the Opera House yesterday afternoon and evening. Mr. Hoey's new Monte Carlo song and Mr. Evans' spiritualistic trick making great hits

with the audiences. There are a number of new musical features and excellent singing and dancing. Next week, Lewis Morrison in *Fant*.

#### Belford Avenue.—The Operator.

S. D. Ferguson's sensational drama, *The Operator*, attracted a big house on Monday night, and succeeded in winning the most lavish approbation. The piece is crammed full of dramatic and mechanical surprises, and its presentation is marked by both liberality and novelty. The trestle scene is a startling piece of invention. The cast is excellent. The Newell Brothers—who are as like as two peas—gave probability to the incidents of mistaken identity, by deceiving the audience as well as the *dramatis personae*. They are supported ably by Jessie Wyatt, W. J. Wheeler, Ella Gardner and others.

#### Audrey.—The Country Circus.

The Country Circus, with its large company and animal properties in abundance was given at the Academy Monday afternoon, under the management of Colonel Sinn and Walter E. Sinn, before a large audience. The piece is a capital holiday attraction and the processions, tableaux and circus specialties pleased the audience greatly.

#### Amphion.—Amy Robart.

Marie Wainwright opened a two weeks' engagement at the Amphion at the Christmas matinee, at which she appeared as Amy Robart before a good-sized house. Next week Miss Wainwright will appear in *The School for Scandal* and *As You Like It*.

#### Columbia.—The Lost Paradise.

Charles Frohman's stock company began their second week in this city at Monday's special matinee, presenting *The Lost Paradise* with nearly all of the original cast. Jerome K. Jerome's play, *The Councillor's Wife*, will be seen for the first time in Brooklyn on Thursday night. Jane, with Johnstone Bennett in the title-part, New Year's week.

#### Lee Avenue.—Theresa.

Mrs. Potter and Mr. Bellevue are playing in *Theresa* this week at the Lee Avenue. The performance was witnessed by a large house on Monday night, and the work of the chief actors won hearty applause.

#### Park.—The American Minister.

William H. Crane began a two weeks' engagement at the Park yesterday, presenting Paul M. Potter's play, *The American Minister*. Mr. Crane played admirably, and his excellent company rendered splendid support. The scenery, costumes and effects were specially fine. The Senator will be seen next week.

#### A GREAT COMPANY.

We present a page of what, as a matter of fact, are speaking likenesses of the members of the Coghlan Diplomacy company. This company is without doubt one of the very best now appearing on any stage. It would be difficult to name any other organization in America that compares with it in either individual or collective strength. Furthermore, it would be difficult to name a play that is comparable with Sardou's *Diplomacy*. It is a perfect specimen of the art and the science of playwriting, although the machinery that makes the action is never exposed. The actors in the Coghlan company seem made for the parts they play, and their acting throughout is engrossing to the casual as well as to the inveterate theatre-goer. The strength of purpose that has brought about this splendid performance of a splendid play at this epoch in the history of the American stage is a distinct credit to Miss Coghlan and to John T. Sullivan, the manager of the company. New York would be proud of such a company located permanently at one of its theatres, and we understand that the possibility of that desideratum becoming an actuality has entered the minds of both Miss Coghlan and Mr. Sullivan.

#### MACGEACHY WITHDRAWS.

Charles MacGeachy withdraws from the management of the Seabrooke Isle of Champagne company on Saturday. Mr. MacGeachy was primarily engaged last summer to perfect the running gear of the organization and "boom" it into prominence. That end having been realized, and another advantageous opportunity awaiting him, he sought an annulment of the Seabrooke contract, as it had but a few more weeks to run. An amicable cancellation was accordingly effected. George W. Lederer, who was actively identified with the original organization and conduct of the Isle of Champagne enterprise, now returns to the post vacated by Mr. MacGeachy. It is stated that Mr. MacGeachy's next "booming" will be in behalf of an attraction of greater importance than the one he has relinquished. The particulars of the new venture are withheld for the present.

#### A MAN NAMED JONES.

A man named Jones—whether it be Sam Jones is not clear—is pestering professionals with a spectacular evangelism of the Jones pattern. He writes appeals for them to quit the theatre and repent and be saved, and with warnings of eternal punishment if they refuse, he sends cards bearing a blank renunciation of the theatre to be filled out by those into whose hands they may come. One of these appeals, accompanied by a card of renunciation, was recently sent by Jones to Al Bourlier, of the Masonic Theatre, Louisville, with an inquiry as to the number of cards Mr. Bourlier wanted. Mr. Bourlier replied that he would "stand pat" and draw no cards, and Jones had not at last accounts called Mr. Bourlier's hand. Religion seems to suffer at the hands of such men as Jones.

#### THE ACTORS' FUND.

The members of the Actors' Fund held a special meeting last Tuesday in the Madison Square Theatre, to hear the report of a committee consisting of Louis Aldrich, Edwin F. Knowles, Al Hayman, and Daniel Frohman appointed to suggest alterations in the by-laws of the organization.

The constitution was changed by an act of the last Legislature, but there were inconsistencies between the by-laws and the constitution as amended that this committee was appointed to reconcile.

The changes recommended by the committee are important. They provide that the officers of the Fund shall be elected by the trustees, and not by the members at a general election. The twenty-one trustees are to be divided into three classes, seven being elected by the members each year to serve for three years, thus making it impossible for any clique to unexpectedly change the complexion of the board of officers. At the next annual meeting the present officers will resign in order to comply with the new requirements.

In this connection several of the daily papers have mistakenly stated that the Fund gives charitable aid only to its members. It gives aid to all deserving members of the profession.

In order that the exact changes proposed in the constitution of the Fund may be understood, the sections amended are printed herewith in a manner to explain them. Where sentences are inclosed in brackets [ ] it may be understood that they have been stricken out, and the sentences printed in *italics* may be understood as new.

SECTION 2. The said corporation shall have the power and is hereby authorized and empowered to invest and reinvest the money and property it may receive from any source in and on such security or securities, and in such manner and on such terms and conditions as may be provided in the by-laws, rules and regulations of said corporation; and it shall have the power and is hereby authorized and empowered to use, apply and devote the moneys, funds, property and securities, and the interest, income and gains therefrom, to advance, promote, foster and benefit the condition and welfare (physical as well as intellectual) of the members of said corporation (and of other persons belonging to the theatrical profession) and *theatrical profession in the United States of America*, in such way and manner, and at such time or times as may be provided in the by-laws and regulations of said corporation.

#### Second Amendment.

SECTION 3. The said corporation may from time to time enact by-laws, rules and regulations not inconsistent with this act, as shall be proper in the premises, and may amend, alter, suspend and repeal the same, and it shall provide for the election of officers (their respective terms of office) and their functions; for the admission of members and for enforcing the payment of dues, and assessment of the members; for the government, trial, suspension and expulsion of its officers and members; for the times and places of meetings; for the number necessary to constitute a quorum of the trustees and of the members for the transaction of business, and in general for the control, government and management of the affairs of the corporation.

#### Third Amendment.

SECTION 6. The officers of said corporation shall be a president, *two vice presidents*, secretary, treasurer, and a board of trustees, consisting of not less than (nine nor more than seventeen) *twenty-one members*, and such other officers as shall be provided for in the by-laws. (All the officers and trustees shall hold office for the term of one year, or until their successors are duly elected and qualified. The first trustees elected after the enactment of this law shall be divided into three classes of seven trustees each, the term of office of the trustees in the first class shall be three years; that of the trustees of the second class shall be two years; and that of the trustees of the third class shall be one year; and at all elections after the first election the trustees shall be elected for the term of three years.)

#### Fourth Amendment.

SECTION 7. The board of trustees shall have the power and authority to appoint and name an executive committee of (five) *seven* from among its members, which executive committee shall have all the power and authority vested in the board of trustees during the intervals between the meetings of the said board of trustees, but shall be required to report to the said board of trustees at each of their meetings.

#### Fifth Amendment.

SECTION 10. The term "theatrical profession" used in this act shall be held to include all persons pursuing the profession of acting, singing, music, dancing, and the management of theatres and other places of public amusement; as well as any persons interested and concerned or who earn a living from and in connection with any place of public amusement and earning their livelihood solely by acting, singing, dancing, managing or performing in theatres, opera houses, music halls, or circuses, as well as any and all persons wholly dependent upon the business of amusements for their livelihood.

SECTION 21. This act shall take effect immediately. (June 15th, 1922.)

There was a small attendance at Tuesday's meeting—just enough members to make a quorum. The proceedings were marked by little discussion.

#### BARONESS BLANC'S OPENING.

Baroness Blanc and her company arrived in the city from Cincinnati Monday morning. The cities of Cincinnati, like those of Buffalo and Pittsburgh, printed eulogistic articles on the star and the play, *Deception*. The company will rehearse daily in the Fifth Avenue Theatre until the beginning of the engagement next Monday. The Baroness has had six new and beautiful gowns made for the metropolitan season. The scenery will be entirely new, and every set, it is said, will be adorned with the rarest and most expensive brie-a-brac, belonging to the star. Messrs. Hamilton and Keogh make no boast concerning their star's ability. They are content to await the judgment of the public.

#### PARTNERS QUARREL.

The Midnight Special company has closed unexpectedly. The managers, Messrs. Reist and Ballant, are at loggerheads. Mr. Reist sends this version of the trouble to *The Mirror*: "*The census belli* was the canceling of Christmas week at Toronto by my partner, W. L. Ballant, who in a fit of ill-feeling because his wife, Marie Guerdan, could not adequately and satisfactorily to press, public and myself play the leading soubrette role. On Wednesday of last week it was agreed upon by Mr. Ballant and myself that a change should be made at Toronto on Christmas Day. His wife rebelled. He canceled

Toronto without my knowledge, and did not inform me until late Sunday night. I could do nothing. Mr. Ballant has taken upon himself to rule or ruin. He has ruined what would doubtless have been a big winner."

#### SEABROOKE'S SUCCESS.

Comedian Thomas Q. Seabrooke is now in the fourth week of a remarkably successful engagement at the Manhattan Opera House in that effervescent comic opera, *The Isle of Champagne*, and everything denotes that he might remain there indefinitely to large patronage. He is a most amusing comedian, and he has a most amusing vehicle. The *Isle of Champagne* has features of picturesqueness and grace as well as the elements of fun, its ballets being elaborate and artistic. Mr. Seabrooke has never before been seen in anything that fits his quaint humor as does this combination of comedy and melody, and he has interpolated much from his own individuality that no authors could make opportunity for. He is one of those natural stage humorists who continually surprise outside of beaten paths. George W. Lederer has taken the business direction of Mr. Seabrooke's fortunes, and his success will of course continue.

#### A SUMPTUOUS CELEBRATION.

SYRACUSE, Dec. 25.—Cleopatra, Christmas, Egypt, Rome and Silesia were all represented at the reception given to her company by Fanny Davenport in her parlors at the Tates House here on Christmas Day. A beautiful tree had been prepared, and Cleopatra and Mark Antony shared the pleasure of presenting to each member of the company a pretty souvenir of the day. Presents to the value of more than \$1,500 were given. A sumptuous banquet was served, and the company all expressed themselves as having passed one of the most enjoyable days of their lives.

ARCHIE HARKENIE.

#### A WORLD'S FAIR SPECTACLE.

M. B. Leavitt announces his great World's Fair spectacle, *Columbus*, by George Dance and Edward Solomon, for production at the Windsor Theatre, Chicago, during the Exposition. It will be given in principal cities after the Fair. Mr. Leavitt's *Spider and Fly* is still prosperous in the hands of two companies. Mr. Leavitt's various and multifarious ventures are gold mines. He personally attends the details of them all, and he has reduced mammoth management to a system.

#### THE CLEMENT TOUR CLOSED.

The manager of Clay Clement writes to *The Mirror* as follows: "In view of the hard times in the South and the fact that our tour for the coming month is in that section of the country, we have closed our company and will resume our tour in the Spring upon the Pacific slope. The company have all been sent to New York City, according to agreement."

#### MATTERS OF FACE.

Good open time in January, February, March, April and May can be secured in Atlantic, Iowa. Address L. L. Tilden, manager.

Annie Pixley is prospering this season in her two comedies, *The Deacon's Daughter*, and *Miss Blythe of Duluth*.

Stuart Allen, who was Nat C. Goodwin's stage manager during the seasons of 1900-01-02, is with Carl Haswin's *Silver King* company.

Max Knaener is winning praise as musical director of the Pauline Hall Opera company.

By her work as leading lady with the Warde-James company this season, Edythe Chapman has gained new honors.

Fanny Marsh is located at 145 Scott Avenue, Cleveland, O.

George Heinman and Howard Tuttle are associated as scenic artists. The former is at 329 Fourth Avenue, New York, and the latter at Davidson Theatre, Milwaukee, Wis.

Charles S. McKay, whose special line is characters or old men, is the Adolphus Murray Hill of A Social Session.

Lisetta Ellani, prima donna soubrette, plays the character of Daisy in A Social Session. W. S. Gill, the comedian, has the part of Silas Meadows in this play.

Charles Fish, manager of the Mahoning Street Opera House, Punxsutawney, Pa., makes announcement of open time in another column.

Mrs. Louisa Eldridge, familiar as "Aunt Louisa," may be engaged for special productions, for comedy, old women and character business. She may be addressed at 112 East Thirteenth Street.

Frank R. Kitchen, manager of the P. O. S. of A Opera House, Berwick, Pa., offers open time, as may be seen in advertisement.

A. Adair, manager of Adair's Opera House, Johnstown, Pa., is now booking for the season of 1923-4.

F. Knowlson invites correspondence relative to the opening of the Academy of Music, Lindsay, Ont., on or about Jan. 2.

John M. Cooke, who was last year business manager for Evans and Hoey, is this season occupying that position with Lizzie Evans.

Neva C. Harrison is ready to engage prominently as ingénue or for leads.

Mary Breyer is in her second season as Mrs. Firman in Dr. Bill, in which she has made a decided hit.

Ovide Musin, the violinist, now on his sixth American tour, after a season in Australia, is managed by R. E. Johnston, who may be addressed at the Belvedere House, New York City.

Freddie Hoke will star in *For a Million*, for which Manager Joe Freeman is booking

time. The equipment of the tour will be first-class in every respect.

L. Estimosa, late of the Casino, who produced *Henry VIII*, in London for Henry Irving, has been engaged for the latter's tour here, and his services have also been secured for the pantomime and choreographical part of Steele Mackaye's *Columbus* at the Spectatorium in Chicago.

L. A. Siddall will go in advance of *For a Million*.

"Comedy," who may be addressed in care of this office, offers any one securing him an engagement for light comedy or juvenile role with a first-class company for the rest of the season a bonus of fifty dollars. He is exceptionally capable in heavy swells and tops.

Harry Randolph may be addressed in care of *The Mirror*.

Robert Griffin Morris' play of *The Pulse of New York* has been rechristened *The Police Inspector*, and is now in the repertoire of James R. McCann and Lizzie Kendall, who own and control all the plays they produce, and advertise for new plays to be bought outright or used on royalty.

Thomas Jobson, manager of the Jobson Opera House, Macon, Mo., advertises open time after Feb. 5.

Hyacinthe Ringrose, lawyer, makes a specialty of theatrical and divorce cases. See his announcement.

#### REFLECTIONS.

THE Marine Quartette closed with Larry the Lord company Dec. 21 at Lancaster, Pa. They will play dates the rest of the season.

FRANK CARLOS GRIFFITH writes: "I have had an illustration of *THE MIRROR*'s value as a medium, since terminating my engagement with Margaret Mather, in the number of offers I have received, due to the fact of its mention of the fact that I am at liberty."

MANAGER CHARLES FROHMAN has received notice that *The Lost Paradise* is successful at the Adelphi Theatre, London.

GARDEN GAMES and LAURA LORRAINE were married in Cincinnati last Tuesday by the Rev. Frank Woods Baker, rector of St. Paul's Episcopal Church of that city.

THE Five A's will give a musical entertainment at the Star Theatre, and it promises to be one of the most successful of the events that this popular organization has managed. Grace Golden, Bonnie Thornton, Queenie Vassar, Clara Lipman, Helen Ineson, Tessie Langton, the Aubrey Sisters, Jules Levy, I. W. Kelly, M. Martin, Signor Michelena, J. Lloyd Wilson, Arthur Peale, William Broderick, Tom Brown, the brothers Fenz and Jerome Sykes will appear.

JOHN H. RUSSELL is making a brief trip abroad.

THE Christmas *Dramatic Times* is a publication of forty-two pages and is sold for the remarkably cheap price of ten cents apiece. It contains a large number of attractive pictures, an abundance of reasonable reading matter, and the advertising pages bear evidence of abundance prosperity. Editor Betteheim deserves praise for his first essay in the field of holiday products.

THE Helen Barry company jumped from Washington to Montreal, opening there at a matinee on Christmas Day. To accomplish this arrangement have been made with Dr. Seward Webb, President of the Adirondack Railroad, to run a special from New York to Montreal.

LAURA ALBERTA, who got up out of a sick bed to open the part of Isabella in *The Clemence Case*, at New Haven, was seriously ill all the week in Philadelphia, but played until Friday when she was compelled to succumb. She is now in the Poly-clinic Hospital in that city.

At the Press Club benefit in Chicago on Thursday afternoon James O'Neill and his company will play the first act of *Fontenelle*.

GUN WILLIAMS always issues a New Year's card for his friends, bearing an original design. This year's is "the old tragedian," labeled 1923, making his exit, while in 1922 is entering in the person of "the young comique."

J. F. COSKLEY telegraphed from Minneapolis on Tuesday: "Edwin Milton Royle's *Friends* opened to the largest Christmas matinee in the history of the Grand Opera House. The play made a great success. Theatre was also packed at night."

A CARRIGAN tells of the production at the Grand Theatre, Paris, of a comedy in four acts, entitled *Lystrate*. It is by Maurice Donnay, a young poet heretofore known only as a prominent frequenter of "The Black Cat," a wine-shop enjoying the patronage of artistic youth. Donnay has attempted to re-verse the Greek comedy of Aristophanes by modernizing the situation. "The subject is still a strike of married women, the action still takes place in Athens, and the costumes are still Greek. But the sentiments are expressed in Parisian *fin de siècle*," says the despatch. The motive of Aristophanes' comedy was the long continuance of the war when the women resolved to separate from the men, and seized the Acropolis which contained the public money, to bring the war to a speedy close.

It is said that Jane Stuart has been offered a place in Progress, the spectacular opera that is to be produced in Chicago next June by Abbey, Schofield and Grau, but that she will not accept. Miss Stuart would have an inclination for comic opera, but is waiting for an ingenue part.

H. H. HARVEY, tenor, with the Calhoun Opera company, had his ankle broken at Livingston, Montana, and on arriving at Helena was compelled to go to the hospital, where it was expected he would have to remain at least a month.

LEE OTTOLENGHI has engaged Mrs. Sylvester Cornish to originate the part of Mrs. Gilligan in *A Scandal in High Life*. Mrs. Cornish was for twenty-two months with the Dr. Wolf Hopper Opera company, and played the part of Angelique during the run of *Castles in the Air*.

JACK STANLEY SANFORD has been engaged to go in advance of the Robin Hood company, whose business is only second to that of the Bostonians themselves.

FRANK R. MILES has been engaged for the part played formerly by William Morris in *Men and Women*. Its season began on Monday last.

E. S. WILLARD played to the largest receipts in town last week. The public paid \$3,000 to see him in *The Professor's Love Story*, which is a pronounced success.

FLORENCE STANKEV was obliged to leave the Gloriana company at Memphis, Tenn., on account of illness. She has returned to her home at Fowlerville, Mich. Miss Stankev was decidedly successful in the part of Gloriana.

#### LETTER TO THE EDITOR.

DID NOT PLAY THE COMPANY.

KANKAKEE, Ill., Dec. 21, 1923.

To the Editor of the *Dramatic Mirror*:

SIR—I notice in your issue of Dec. 17 an item stating that Orrin's Columbian Players presented *The Telegram* here, and that the manager of Jessie Mae Hall threatened suit on account of piracy. I wish to state that I have never played the Orrin's Columbian Players, and also that Manager Swart of the Jessie Mae Hall company, never threatened me with a suit for damages. I am playing only one attraction per week, at standard prices, and doing good business for all attractions.

Yours truly, HARRY J. STERNBERG.

Manager Arcade Opera House.

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# THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$10; Half-page, \$15; One-page, \$25.  
Professional cards, \$1 per line for three months.  
Two-line ("display") professional cards, \$1 for three months; 3 for six months; \$5 for one year.  
Managerial Directory cards, \$1 per line for three months.  
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## SUBSCRIPTION.

One year, \$2; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
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NEW YORK. - DECEMBER 31, 1892

The *Mirror* has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BROADWAY—THE PRINCIPAL PATHER, 9 P. M.  
CASINO—THE FENCING MASTER, 9:15 P. M.  
EDEN HALLS—WAX FIGURES.  
GRAND OPERA HOUSE—THE RIVER OF DULUTH, 8:15 P. M.

HARRISON'S—MULLIGAN GOULD'S BALL, 8 P. M.  
H. B. JACOBI—SHADES OF A GREAT CITY, 8:15 P. M.  
HERBERT'S—MAGNOLIA-MASON COMPANY, 8 P. M.  
IMPERIAL MUSIC HALL—VAUDEVILLE, 2 P. M. AND 8 P. M.  
KOSTER AND BIAL'S—VARIETY AND ORCHESTRA.  
LYCEUM—AMERICAN ABROAD, 8:15 P. M.  
MILTON'S—MAGNOLIA, 8 P. M.  
PALMER'S—AMERICAN, 8:15 P. M.  
PEOPLE'S—THE WHITE SQUADRON, 8 P. M.  
PROCTOR'S—THE COUNTY FAIR, 8:15 P. M.  
TAR—THE HUNCHBACK, 8:15 P. M.  
TOWN FACTORY—VARIETY, 8 P. M.  
UNION SQUARE—CAUSE OF SOCIETY, 8:15 P. M.

## BROOKLYN.

GRIFION—WAXE WAINWRIGHT.  
HOPKINSON AVENUE—THE ONE-ACT.  
COLUMBIA—CHERRY FISHMAN'S STOCK COMPANY.  
GRAND OPERA HOUSE—A PAVED WATCH.  
LEE AVENUE—ACADEMY—THESE.  
PARK—AN AMERICAN WILSON.

The *Mirror* Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of *The Mirror* is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all and the paper is still growing. There is nothing too like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlantic Journal*.

## THE YEAR'S PROGRESS.

A NEW YEAR'S *Mirror* is a new departure, but we are confident that our readers will welcome it, and that it will be another yearly feature, only second in importance to our Christmas number. This issue, besides containing all the regular weekly departments, comprises several extra pages of special literary and pictorial features. *The Mirror* begins the fourteenth year of its career under the most gratifying circumstances. It has just finished the most prosperous and successful twelvemonth in its whole existence. It has to-day a much wider circulation and double the advertising patronage that it enjoyed at the beginning of 1892. For many years *The Mirror* has been a very profitable journalistic enterprise, whose growth continued steadily; but the record of the past year is unparalleled in its entire history. This year *The Mirror* will continue to the fore, giving its readers new cause to be pleased with various novel and attractive features, and continuing to deserve the esteem as well as the support of managers and the profession.

## AN ESTABLISHED CUSTOM.

THERE was really no ground for controversy in the difference between Messrs. HANMERSTEIN and SEABROOKE, which a managerial arbitration committee was called upon to settle last week. The point at issue was whether Mr. HANMERSTEIN, as manager of the Manhattan Opera House, was required, under his contract, to pay the house share for extra advertising contracted for without his knowl-

edge by Mr. SEABROOKE's manager. The contract stipulated that the theatre should pay its share for extra advertising; but it did not stipulate that Mr. HANMERSTEIN should pay for any extra advertising entered into without consultation. The principle that a man is not responsible for obligations incurred without his knowledge or authority is broad, and its operations are not confined to theatrical transactions. The arbitrators naturally decided for Mr. HANMERSTEIN, according to legal practice and commercial custom. The decision is not of special interest to managers since it conformed to established rules. As we said before, there was really nothing to arbitrate.

## A RADICAL CHANGE.

THERE was barely a quorum—thirty members—at the special meeting of the Actors' Fund last Tuesday, called to hear the report of the committee on amending the Association's charter or Act of Incorporation. The committee's recommendations that the recent amendment providing for the election of only one-third of the whole number of trustees annually be allowed to stand, and that the officers be elected annually by the trustees from their own ranks, were promptly and unanimously adopted. The Legislature will be asked to amend the Act of Incorporation so as to conform to the wishes of the Association. The plan of giving the choice of president and other officers to the trustees might have excited some opposition had the attendance at the special meeting last week been large. It is perhaps just as well as it is, however, for the Association must now use extra care in electing only such men to trusteeships as it is willing to have placed in any of the offices. And the trustees, having this new responsibility attached to their office will be alive to the necessity of conserving the interests of the Fund in respect to the character of its administrators. The principal gain by these recent amendments is the removal of a grave danger to which the Fund was formerly exposed. It will be impossible for a designing or mischievous clique to secure possession of the Fund's government and treasury. They are safe from any sudden or secret assault now that the annual election of officers is a thing of the past, and but one-third of the whole number of trustees can be changed annually.

## CYRIL TYLER.

A graphic and winsome portrait of Cyril Tyler, the boy soprano, is on the title-page of the New Year's *Mirror*. Could there be a more attractive beginning to the paper? From the expression of the boy's face one would almost fancy he had been within the pages and read the many articles. With Blanche Walsh as the frontispiece of the Christmas *Mirror* and with Master Tyler as a frontispiece to our New Year number, we are sure the public are certainly fortunate.

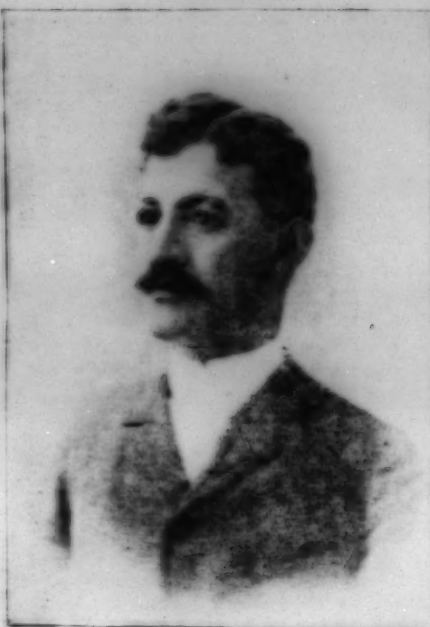
Cyril Tyler is about twelve years old. He was born in Naples. For two years he has been the soprano soloist of Grace Church, Detroit, Mich. It was there, while singing Rossini's "Inflammatus," that he attracted the attention and admiration of Edgar Strakosch. Mr. Strakosch arranged with the boy's guardians to let him appear in concert under Mr. Strakosch's management. Master Tyler's first appearance on the stage under Mr. Strakosch's management was at Palmer's Theatre last Fall. Since then he has appeared in various large cities, and has been received enthusiastically. Boston, especially, has indicated its approval of his singing.

His voice has the quality of a woman's. It is clear, pure, steady, and of good volume. It is essentially sympathetic, and it is not "throaty"—a peculiarity too common with singers in America. His upper notes are marvelously pure and, although not strong, audible clearly and never forced.

It is to be hoped that the day when Master Tyler's voice will change is not soon; for with its arrival will depart a voice that has given joy to all that have heard it.

HAMPTON.—Mary Hampton, the leading lady of the Boston Museum, received a telegram from London last week from Isaac Henderson, author of *Agatha*, telling her that Charles Wyndham wanted her to play the leading role when the piece is produced again shortly in London. Miss Hampton played the part when *Agatha* was added a few months ago at the Museum. The engagement offered her in London would be a splendid opportunity for her to make an international reputation. She is to appear in so many forthcoming productions at the Museum this season, however, that R. M. Field cannot release her.

## PERSONAL.



GOODFRIEND.—S. Goodfriend, whose portrait we publish, has made a reputation during the last five years as a theatrical press agent that makes him prominent. He is located permanently in New York, with an office at 1127 Broadway, and he does newspaper work of all kinds. Mr. Goodfriend has done the press work simultaneously for more attractions than has any other press agent. He has been under engagement to Richard Mansfield, De Wolf Hopper, Francis Wilson, Frank Sanger, and various other prominent stars and managers. He has charge of the press department of Charles Frohman's office, and most of the news concerning the enterprises of Mr. Frohman and those associated with him is sent out by Mr. Goodfriend. He has had experience as a newspaper man, and is able consequently to discriminate in the writing and sending of news.

RUSSELL.—Lillian Russell says now that she does not dislike the Far West—her only objection to that region is the cost of traveling with a large company. So Miss Russell's widely circulated prejudice turns out to be based on very practical grounds.

MORRIS.—The sleeping car, in which Clara Morris and her company journeyed from San Francisco to Los Angeles, while climbing a steep grade broke loose from the train to which it was coupled and flew down the mountain side. It ran into a freight engine. The rear end of the car was smashed and Miss Morris was thrown from her berth. Her right knee was injured quite seriously.

WARNER.—A stupid typographical mistake in the Christmas *Mirror*: The heading of Louise Paulin Warner's charming musical contribution, "Sweetheart," describes it as a "vocal gavotte," when even the proof-reader might have seen that it should be "male quartette." However, the musical readers of our Christmas Number will scarcely note this blunder in the pleasure that the quartette is certain to give them and its hearers.

REED.—Roland Reed is doing a very large business with *Innocent* as a Lamb, his new comedy. He is in the South at present.

STAHL.—Richard Stahl's beautiful new song, "The Idol of My Heart," has made an enormous hit wherever Corinne has given it. The song has been published by the Phelps Music Company, of 27 Worthington Street, Springfield, Mass., and it is selling rapidly. Mr. Stahl's compositions show fine taste and unusual originality, aside from possessing the other qualities that make such works popular.

HUB.—A subscriber writes to *THE MIRROR* about its recent articles on the "commission critic" system practised by certain daily papers in New York that "the dramatic editors of two Boston daily papers are employed as press agents of theatres, while a prominent member of the editorial staff of a third daily does theatrical press work."

EDWARDS.—Emilie Edwards' novel, "Love's Temptation," is having a large sale. Last week the Union News Company ordered one thousand additional copies to meet the requirements of the holiday demand. Miss Edwards' success as a writer of fiction matches the popularity she has achieved as an actress.

MERRILL.—Florence Merrill, who has been playing *Marguerite* in *A German Soldier* this season, resigned the part and withdrew from the company a few days ago.

KENDAL.—*THE MIRROR* has received New Year greetings from Mr. and Mrs. W. H. Kendal.

WILSON.—Superintendent Wilson, of the Edwin Forrest Home, has been seriously ill for the past six weeks.

BURGESS.—Neil Burgess is the father of a lusty boy, born five weeks ago.

PUERNER.—Charles Puerner has been engaged as permanent musical director of the Lillian Russell Opera company. He joined the organization four weeks ago in Chicago.

WALSH.—There were one or two errors in the article about Blanche Walsh in the Christmas *Mirror*. It was said that she had been on the stage six years, and was twenty-one years old. She has been on the stage only four years, and is not yet twenty-one—although her *savoir faire* would make one believe that she has had a longer experience.

LAWTON.—W. H. Lawton, the tenor, and Mrs. Beebe-Lawton, the soprano, will appear at Hardman Hall on Thursday afternoon. Mr. Lawton will lecture on the cultivation of the voice. Mr. Lawton was formerly a member of the Boston Ideals. His lectures are especially interesting to professionals, as are calculated to help actors and singers to a better knowledge of the capabilities of the voice. Among those that have attended his lectures are Blanche Walsh, Mrs. Thomas Whiffen, Laura Sedgwick-Collins, John E. Kellard, Maurice Barrymore, and Eben Plympton.

BEERE.—An informal reception was given to Mrs. Bernard Beere on Thursday evening, by Eugene Ormonde, in his apartments in West Fifty-fifth Street.

GALE.—A theatre party, including Evert J. Wendell, Rita Lawrence, and Edith M. Gale applauded the first appearance of Nina Gale-Haynes at the Star Theatre on Monday.

JOHNSON.—Carroll Johnson is negotiating with a Dublin manager for a tour of Ireland next Summer in Fitzgerald Murphy's new play, *The Irish Statesman*.

HALL.—A promising tenor is Lin J. Hall. His voice is said to be well-trained and sympathetic. For two seasons he has been a member of Lewis Morrison's company. He was engaged for the quartette in *Faust*, and he was soon given the part of Siebel. A man that can both sing and act well is rare. If Mr. Hall continues to improve he should come upon considerable success.

TRAIN.—George Francis Train has been paying his respects to Commodore Gerry in the nightly lectures he is delivering during Jacques "fast" in a Twenty-third Street hall. One night last week one of the Society's agents was present. He attempted to shut up Train and was ejected from the hall by an officer for his pains.

MARLBURY.—Elisabeth Marbury has gone to Buffalo to attend rehearsals by the Ramsay Morris Comedy company of the new play, *The Judge*. It will not be produced for some time yet, however.

JOYCE.—It is possible that Jennie Joyce will appear at the Imperial Music Hall. The management of that resort have been negotiating with her. Miss Joyce is in town.

FARRINGTON.—Nina Farrington, who left the Casino last Spring to go to London, where she appeared at the Gaiety Theatre, returned on the *Ten-ton* on Thursday. She had a rough passage.

DENE.—Dorothy Dene has been engaged to play the part of an octoon in support of E. J. Henley, in *Captain Herne*, U. S. A. The play will be seen in New York at the Union Square on Jan. 16. Miss Dene is an English beauty and actress. At one time she was Sir Frederick Leighton's model. Her first appearance in this country was in the title role in *Mary Mahery*, the play produced by the Theatre of Arts and Letters.

PALMER.—A. M. Palmer went to Washington on Friday to see Helen Barry's performance of Paul Potter's new play, *The Duchess*, at the National Theatre.

HARRINGTON.—John Harrington, the veteran dramatic critic of the *Sunday Dispatch*, is preparing an exhaustive essay on the stage work of Rose Coghlan.

ATWELL.—Grace Atwell, who has been rehearsing with George W. Lederer's comedians, has been obliged to retire from the cast, owing to her physician's orders.

PADEWESKI.—Ignace Paderewski arrived on the *Ten-ton* last Thursday. He will give his first piano recital of the season in Music Hall on Jan. 2. The virtuoso's hair, of which he was reported to have been bereft, is almost as long as before, and his repertoire has been largely added to.

ROSEN.—Lew Rosen, the feuilletonist and editor of *Broadway*, is at work on an article covering the career of James Lewis.

ARBuckle.—Maclyn Arbuckle has been engaged by Charles Frohman to appear in *Men and Women*. Mr. Arbuckle will act the part of Governor Rodman, originated by Frank Mordaunt.

HALE.—Philip Hale, the music critic of the *Boston Journal*, is writing some admirable Boston letters to the *Musical Courier*.

FROHMAN.—Daniel Frohman will sail on Saturday for Havana, to be gone two weeks.

ALDRICH.—Mildred Aldrich has an illustrated article on Alexander Salvini in the *Arena* for January. This is one of a series of critical articles that Miss Aldrich will contribute to that magazine. Miss Aldrich ranks high among Boston's many gifted and skillful dramatic critics, and these magazine articles bid fair to be valuable contributions to the literature of the contemporary stage.

## THE USHER.



Word, comes from Philadelphia that the theatre managers' "Combine" has given up the ghost. The members met the other day and resolved to disband. The pledges were destroyed and there is nothing left of the alliance now but regret that it ever existed.

Readers will recall the fact that *The Mirror* predicted the failure of the "Combine" about the time of its birth. No local organization, whose main purpose was to cut down necessary newspaper advertising, could prosper without the coöperation of traveling managers and the backing of public opinion. In foretelling the result this journal acted a friendlier part to the Quaker City managers than did the toady sheets that sought to curry favor by egging them on.

The defunct "Combine" achieved no good purpose. It created rancor, injured business and stimulated such antagonism as the use of that important instrument, the boycott, in any shape or form always inspires in the breast of every true American. It is matter for congratulation that the Philadelphia managers finally gave up the injudicious fight. Now they can individually strive to improve the theatre business in their city, which with very few exceptions, has been unprecedently bad, week in and week out, since the season opened.

The memorable initial experiment of the Theatre of Arts and Letters is calculated to dispel the notion, hitherto cherished by the Stedman literary set, that vast quantities of splendid plays are lying around loose, to whose transcendence merits the ordinary, everyday, bread-and-butter manager is flagrantly and obstinately blind. And when the fact is known that Drifting and Mary Mahler were deliberately chosen for production from among any number of manuscript plays by Bronson Howard and Augustus Thomas, the committee charged with that duty, the popular estimate of the value of a dramatist's judgment in such matters is likely to be rudely shocked.

No doubt, the great reason why many literary men hailed the Theatre of Arts and Letters with unbridled joy was the vague yet cheering hope that in some way it was destined to make them all successful dramatists. Nearly all of them have a deep yearning to have plays produced, not because they are really desirous to do something creditable for dramatic art but because they think there are millions in it. They read of the fabulous profits cleared annually by Mr. Howard and—one or two other professional playwrights, and they forthwith dream golden dreams. They know that a number of dramatists have cleared from ten to forty thousand dollars in a year from a single play, and they are naturally allured by this knowledge. But they usually reckon without their host—they fail to comprehend that this is the day of the play of action, not of the play of language, and they forget that an untutored Bartley Campbell wins fame and fortune in the field where a petted and polished William Dean Howells meets defeat.

It is whispered—mind only whispered—that the reason why Ada Rehan has scorned several flattering offers to become a star under various managers is because she has arranged already to become a star under Manager Daly. According to this report Mr. Daly, finding that he has no longer a monopoly of the German farce product, is reviving old comedies this season with the intention to do the most successful of them in London. When his English season finishes he will bring Miss Rehan back to this country as an out-and-out star (she is one already in fact, if not in name, for the stock theory is not closely followed at Daly's now) to fulfill engagements in all the large cities as well as in New York.

I cannot vouch for the accuracy of this rumor, but it seems to be strengthened by Miss Rehan's positive declination of an offer to star for a season of forty weeks on a guarantee of \$40,000. The offer was made by a wealthy and prominent managerial firm of this city, and it was bona fide. It scarcely

stands to reason that Miss Rehan would reject such a proposal if she expected to restrict her future income to a leading woman's salary.

Perhaps the cheekiest theatrical swindlers on this continent are a firm of so-called dramatic agents in Chicago who are sending out a circular descriptive of their various industries. Among them is selling manuscripts of pirated plays. That is no new business in Chicago, but the novelty in this case consists in the rogues' announcement that they are the only authorized agents of all the dramatic authors in the United States and England, and that they will prosecute to the fullest extent of the law all persons who produce their plays without arrangements with them!

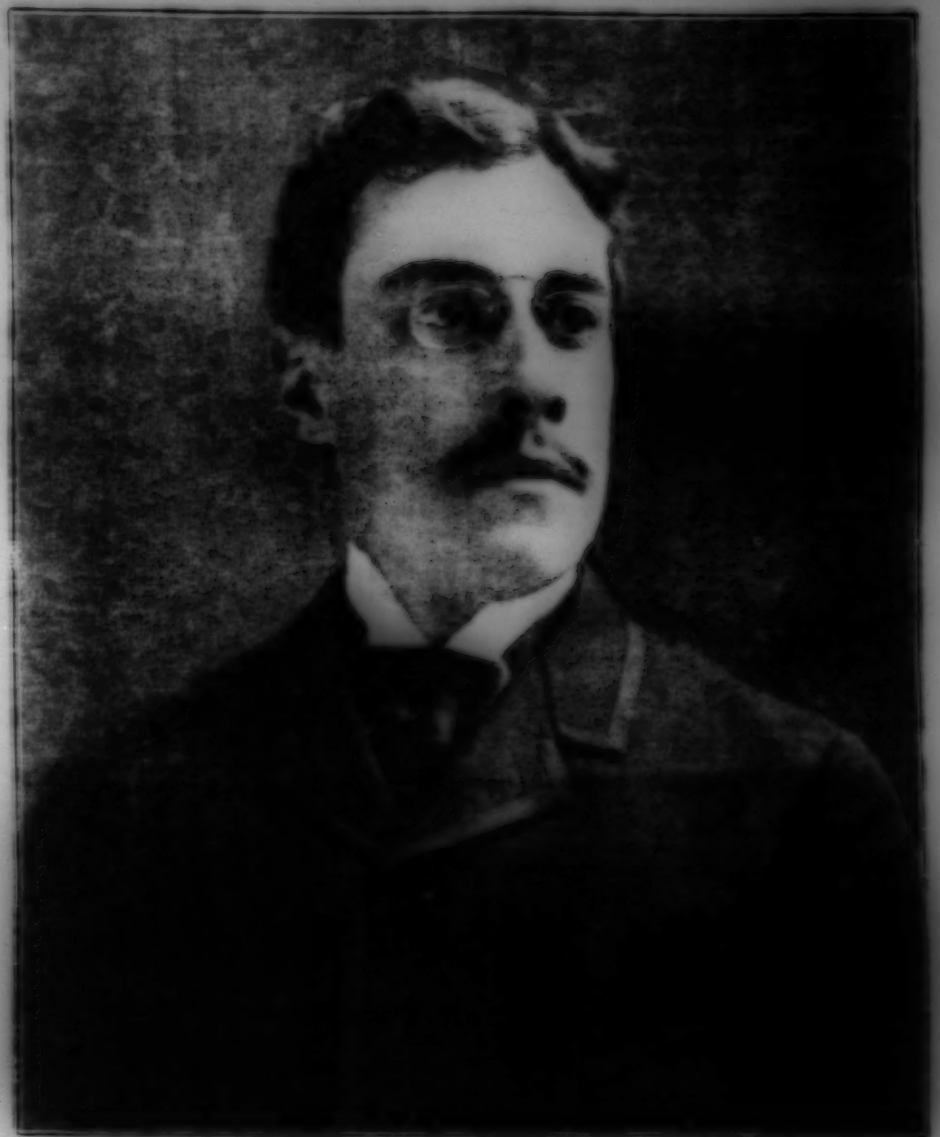
Before her fame had spread beyond the boundaries of Italy, Eleonora Duse was desirous to play an American season, and I happen to know that at that time she offered to come to this country for her traveling expenses and fifty per cent. of the profits. The manager with whom she was negotiating had not the pluck to close with her. Since then she has won European celebrity, and her achievements have been heralded widely on this side. I presume that the Messrs. Rosenfeld get her on far less favorable terms than were named at the time I have referred to. A couple of years make a wonderful difference sometimes in an artist's market value. Duse's genius was first made known to American readers, by the way, through the appreciative letters of Madame Berry, *The Mirror's* able correspondent in Rome.

The plan of action adopted by the Professional Women's League speaks for itself, and the senseless attempts of the dramatic paper that is invariably found in the attitude of fruitless opposition to every worthy effort to develop the higher aims of the profession scarcely merit notice. The League in no particular will conflict with the Actors' Fund. Its scope is altogether different. It is going to pursue lines of activity that are entirely outside of the Fund's duties and capabilities. The Fund is a charitable institution of a broad and generous kind, and it is constantly required to perform just as much work as its resources allow. The League, on the other hand, has been formed for philanthropic and social purposes. Its mission embraces duties that are equally as important as the Fund's, although of a different nature. It is not an eleemosynary concern, in any sense of the term: it is going to extend a helping hand to struggling women, and it is going to help them practically and sympathetically. Encouragement of this kind will be as welcome to toiling actress as the Fund's physicians and drugs are to the sick and destitute actress. The League has a wide field to work in, and it bids fair to become a splendid institution.

The assertion that there is "a committee of ladies" connected with the Fund, and that it answers the purpose for which the League has been founded, is arrant nonsense. There is, it is true, a women's hospital committee in the Fund, whose duty it is to visit the sick in the Fund's care; but there its functions begin and end. The majority of the members of this committee, moreover, are prominently identified with the new League. To say that the League will divert interest from the Fund; that its existence implies inability on the Fund's part to "take care of the unfortunate female members of the profession"; that it casts "a reflection upon the efficacy (sic) of the Actors' Fund management" is the veriest twaddle. As well say that the Actors' Order of Friendship or any other theatrical organization devoted to philanthropic and social purposes ought not to exist for similar reasons. After all, the Women's League can very well afford to dispense with approval from such a dubious quarter.

The actors that formed a company which played for one consecutive week in a neighboring city are scattered about the Rialto, bemoaning their ill luck and cursing the management that failed to pay them a penny of salary. In this case they are entitled to very little sympathy. The character of the promoters of the venture damned it in advance and should have prepared them for what came. The manager was a man who served a term in the penitentiary; the business manager was a petty confidence man who plies his tricks in the business office of a reputable weekly paper, and his pal, who had the temerity to associate himself with honest men and women as a member of the company, is a thief who stole quite a large sum of money from well-known Broadway silversmiths, and who recently embezzled several hundreds of dollars from his employer. If actors will voluntarily expose themselves to the mercies of such a precious trio as that, what else can they expect?

**DYING AND CLEANSING.**—Special rates to the profession. Orders by express promptly attended to. *Lord's Dying and Cleansing Co.* Principal office, 23 E. 15th St., bet. 5th Ave. and Broadway. Est. 1890.



PURDON ROBINSON.

## PROFESSIONAL WOMEN'S LEAGUE.

Last Tuesday afternoon the members of the new women's association held an important meeting at No. 29 West Thirtieth Street. The object of the meeting was to adopt a name, a constitution and by-laws. There was a large attendance.

The name chosen for the Association is the Professional Women's League. This title is sufficiently comprehensive to describe the scope of the organization.

Mrs. Sydney Rosenfeld, who had been appointed to draft the constitution, presented as the result of her labors a document which, after minor alterations, received the endorsement and approval of the meeting.

It defines the League as an institution for the benefit of actresses, singers, and women writers. It fixes the dues at two dollars a year, and life membership at fifty dollars. Women not connected with the stage, journalism or the profession of letters will be admitted to membership, but they will be limited to enjoyment of the League's social phases.

The plan of activity mapped out is substantially that which *The Mirror* has mapped out in previous issues. Branches of the New York society will be established in Boston and other large cities.

A nominating committee was appointed. The members are Rachel McAuley, Mrs. Fernandez, Louise Paulin Warner, and Emma Frohman. All the women who have been identified with the work of establishing the League enrolled their names as charter members.

## A PARLOR MATCH.

Whenever great runs are talked about and the popularity of plays is under discussion somebody generally ends it all by citing the undying Uncle Tom's Cabin. This play, upon occasion, seems still to take almost everywhere; but it enjoys no "run," and is not produced consecutively for any considerable number of performances anywhere. Therefore, it is not legitimately an exemplar of sustained popularity. When A Parlor Match is considered in this connection something interesting is the result. This farce-comedy has been acted more times by the originators of its leading parts than any play ever written. To say nothing of one, two and three-night stands, it has been performed in New York 242 times; in Brooklyn 238 times; in Chicago 125 times; in Boston 87 times; in Philadelphia 88 times; and in other leading cities relatively as many times. With Evans and Hoyer in its principal roles it seems as strongly attractive as ever, and unless these prime comedians tire of it, or retire upon fortunes that even Monte Carlo cannot dissipate, it promises to run on forever.

## MRS. BOUCICAULT'S PLIGHT.

Louise Thorndyke Boucicault, who heads the Husband and Wife company, left her train at Manunka Chunk at six o'clock the other morning, and entered the refreshment room to obtain something to eat. She had not taken the precaution to dress herself completely, having hastily donned a long seal-skin coat to conceal her deshabille. The train left the station without warning, and Mrs. Boucicault was left behind. As there was no other train to Philadelphia—her destination—the extent of her plight may be pictured. She was naturally much upset by the unlucky mischance.

## LETTER TO THE EDITOR.

## LET THE DEAD REST.

INDIANAPOLIS, Ind., Dec. 28, 1892.

*To the Editor of the Dramatic Mirror:*  
I thank Thee, O Lord, that I am not as other men are, or even as that poor actor over there.  
The Rev. Dr. Lowry, of St. Louis, in his attack upon some of the dead members of my profession, reminds me strongly of a dog I once had, who had an antipathy to another member of the kennel, and when the dog against whom he had the grudge died, and was prepared for interment, the living antagonist, pursuing the unfortunate canine across the death's gate, went to the box which contained the earthly remains of his enemy, and growled, which was surely a very mean thing for even a dog to do. The dead cannot speak for themselves, and should, therefore, be allowed to rest peacefully in their habitations.

I ask our clergymen, or any person of ordinary intelligence, if at a revival meeting, where the beautiful and sublime of the blessed Master should be taught, is the proper place to utter the awful and damning sin of slander? Is it the place to drag in the worthy dead of a glorious profession—respectable men and women whose worthy lives and charitable deeds have been multitudinous?

Dr. Lowry very well knows that the dramatic profession is not the only one that has a desire to secure as much as possible of this world's goods, his own profession being in no way free from covetousness. It is a well-known fact that there never has been a Methodist conference held that the members of that conference did not contend for positions that would bring them the largest pecuniary benefit. It has been no part of their disposition to think not of the morrow what they shall drink, or what they shall wear, or in any way consider the lilies of the valley, but wherever a congregation could be had with more money in it than the one over which they presided, they would take unto themselves the wings of the morning and fly thither with all possible speed. There has been more wrangling and fighting at the Methodist conferences for positions of prominence during a session than there has been at any time among the members of the dramatic guild.

To an outsider listening to the teachings of Lowry and to the teachings of Ingersoll, and whose mind has not been biased by early impressions, he would certainly say Mr. Ingersoll approaches the spirit of true Christianity. Ingersoll is at least charitable to the dead. Lowry would drag the dead members of my profession from their graves and shake their fleshless jaws till their teeth rattled. Surely an example that was never set for him by Christ, who has reserved the judgment of the resurrection day until the blowing of the last trumpet. Ingersoll, on the other hand, says that a few flowers and a few tears are all that the living can give to the dead.

If the teachings of Lowry are a fair sample of modern Christianity, then give me the doctrines of Ingersoll. Read Ingersoll's eulogy on the great Frenchman, Renan, and contrast it with the slanderous onslaught that Lowry has made upon F. C. Gilmore, P. F. Barnum, and Emma Abbott. As to Gilmore, Lowry leaves us in doubt whether he committed suicide, or whether he paid some Methodist preacher to blow his brains out. It is a well-known fact, however, that Mr. Gilmore died of enlargement of the heart—a disease that will never carry Mr. Lowry to that haven of rest that the Lord has prepared for such philanthropists as Barnum, Emma Abbott, and Gilmore.

One would naturally think, while reading his discourse, that all the ladies of his congregation had arisen from their seats and were on their way to the back door of a theatre, where they intended to make application for positions in the dramatic profession. Make no mistake, Mr. Lowry, they will have to come with a recommendation, and one, too, that your uncharitable nature will never be qualified to give—charity being one of the predominant characteristics of the dramatic profession.

In this age of theological doubt, an age wherein your brother contemporaries of the cloth are fighting, trying to convince one another that the book from which you take your truths is uninspired; without divine authority, and only the work of man—in this age, when the geological hammer is making deep indentations upon the shield of the Christian warrior, it behooves you to keep your own skirts pure and unspotted and to let the dramatic profession alone.

Take the Lord's advice, "Let the dead bury their dead," and let the clergy who are without sin cast the first stone.

W. T. STEPHENS.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClan, Gen. Eastern Agent, 24 Broadway, New York, P. A. Palmer, Asst. G. P. Agent, 20 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

## WOMEN DRAMATISTS IN ARMS.

Some time ago the American Dramatists' Club, composed entirely of men, discussed the plan of admitting women to membership. No applications had been received from women dramatists, but several members thought that they ought to be taken in.

The majority, however, opposed the idea. They said that if women attended the Club's monthly dinners the men would be deprived of the pleasure of post-prandial cigars. That was apparently the chief objection.

As a sort of compromise it was decided to form a committee to send to the women and confer with them on the subject of forming a separate club of their own which should be a duplicate of their own organization.

All this anxiety respecting the women dramatists was quite voluntary on the men's part. The women had made no request of any sort and were apparently oblivious to the amount of discussion and thought they were causing to their brethren.

Finally, a number of women dramatists received an invitation to meet a delegate from the American Dramatists' Club. A few responded. They were told what had been done, and they were asked if they would not like to form an association which instead of eating elaborate dinners should indulge once a month in a five o'clock tea.

The women failed to appreciate this concession. They thought the whole thing savored of patronage. It certainly lacked tact. They declined to be patronized; they showed not a particle of gratitude toward the men for their ingenious suggestion; they said that if they wished to form a club they were quite capable of doing it without outside assistance. The emissary of the Dramatists' Club retired from the field in that unhappy state of mind which defeat usually brings.

A *Manoa* reporter, hearing that the women dramatists resented the action of the Club, called upon one of the most noted of their number—the author of many successful plays—to learn her views of the matter.

"The American Dramatists' Club," said she, "either means what its name implies, or it means something else. While it is composed of men solely it has no right to style itself by the comprehensive title it has taken, for many dramatists who in point of ability and popular success are eminently qualified to belong to it are barred out, in point of fact, on the score of sex. The women who have talked with me on the subject express amusement at the idea of the men to get up a side-show."

"As a matter of fact such writers as Mrs. Burnett, Mrs. Verplanck, Marcha Morton, Marguerite Merrington, and many others have better reason to be called representative dramatists than a number of the men that have been admitted without question by the Dramatists' Club. They don't smoke after dinner, it is true, but they are better entitled to rank with the leaders of their profession than stage-managers, pantomimists and writers of fifth-class plays. There are men of mark in the Club, of course, but the leveling process prevails in it to an astonishing degree. Even if Bronson Howard is its president there can be little distinction in being a member while the bars are let down to anybody and everybody—except a woman—that has had something called a play presented before an audience."

"We did not ask to be admitted to the Dramatists' Club and we don't want to be admitted now, in any event. But as the subject was voluntarily brought forward by the Club itself I presume that I am justified in giving my opinion."

## TWO BOSTON CRITICS.

With its other features the New Year's *Manoa* presents the pictures of two Boston critics—Henry A. Clapp of the *Advertiser*, and Howard M. Ticknor of the *Beacon*.

Mr. Clapp wields an influence as a scholar and a critic beyond the local confines of his work. He has won distinction as a writer and lecturer upon Shakespeare, and is highly esteemed among the students of that genius. His interest in all matters pertaining to the stage is deep, and is illustrated by effort beyond the ephemeral note and comment of the day. To-night (Wednesday) Mr. Clapp, for instance, is addressing the Goethe Society of New York, at the Hotel Brunswick, on the subject of "The Position of the Drama in Modern Social Life." His Shakespearean lectures in Mechanics' Hall, Boston, have attracted all lovers of the subject that were able to hear them, and if put into enduring form they will be read widely. As a dramatic critic acting under the exactions of a daily newspaper, Mr. Clapp is eminent for grace of expression, correctness of judgment and the comprehensiveness of knowledge relatively displayed. His ideals are in line with the best art, and he is in sympathy with the living exponents of it. He has respect for artistic precedents, but is not wholly absorbed and guided by the growing mythology of the theatre that would discourage any attempt of those who now live upon the stage to rival the prodigies of the dead. In short, Mr. Clapp is a broad, living critic, who knows that stage art, like the complex life it is built upon, is plastic and transitional, although in certain essential matters it may be controlled by the unchanging laws that are potent everywhere. Mr. Clapp takes a prominent part in the orderly machinery of his commonwealth, being the clerk of the Massachusetts Supreme Court. But his life avocations probably command his affections, as they have brought him distinction.

Howard M. Ticknor, whose solid and yet brilliant work distinguishes the columns of the *Beacon*, is another critic whose name is known beyond Boston. He was the first regular dramatic and musical writer of the *Advertiser*, on which paper he began as a youth in 1864. Here he remained until 1868, when he went abroad, and during the two years of his stay in Europe he corresponded critically for his home paper. On his return he took up the musical work in the *Advertiser*,

with which paper he remained until the whole staff was changed under the W. E. Barrett régime. When the *Beacon* was established, eight years ago, Mr. Ticknor began with it, and he has since continued as its critic, in the meantime doing special critical work for the *Daily Globe* during three seasons. Mr. Ticknor is also a lecturer on elocution, of which he is an expert. As a writer he is graceful and scholarly, and his estimates are based upon wide knowledge of his subjects. He is a prominent figure in the literary circle distinctive of Boston.

## AN ACTRESS' ADVENTURES.

Marie DeVinton told a pitiful story to Mayor Nichols, of Wilkesbarre, Pa., last Wednesday. She signed late in the season with the Howard Vandeville company, which was stranded at Addison, N. Y. Five of the members, including Miss DeVinton, were left without a dollar, and the first night after the disbandment these five, three women and two men, sat up all night in the little railroad station at Addison without having had any supper. They started to walk to Elmira the next morning. At Binghamton three of the party were relieved by charitable persons. Miss DeVinton and another woman remained together, but in the night Miss DeVinton's companion disappeared, and the next morning she started alone to walk to Philadelphia. Miss DeVinton stopped at a little way station outside of Elmira to rest, and while she waited there a freight train came along. She asked for a ride and the trainmen put her in a boxcar that contained the remains of a brakeman who had been killed. She remained in this car all night. Toward morning the train stopped and the engineer, a gray-haired man, came to the girl and divided his dinner with her. He also gave her a dollar and advised her to buy a ticket from Pittston Junction to Wilkesbarre. This she did, and at Wilkesbarre Mayor Nichols bought her a ticket to Philadelphia.

## STEVENSON AND HENLEY'S PLAYS.

Deacon Brodie, melodrama by Robert Louis Stevenson and W. E. Henley, and Bean Austin, comedy drama by the same authors, have just been published in book form by the Scribners. Both plays have been produced under interesting circumstances. Deacon Brodie is another working out of the idea set forth in Dr. Jekyll and Mr. Hyde. Instead of the man's changing his physique he assumes, in Deacon Brodie, a double life—he is the deacon of his guild by day and the head of a gang of bank breakers by night. The piece has not the weird and unnatural changes of Dr. Jekyll and Mr. Hyde, and for that reason principally it was not an adequate vehicle for the introduction of E. J. Henley as a star at the Fifth Avenue Theatre, after the disbanding of the Wallack company, of which he was a member. The other play in the book, Bean Austin, is of the same kind as Bean Brummel, and it was acted by Beerholm Tree shortly after Mansfield's production of Brummel. Many thought that Tree would never have thought of staging it had not Mansfield produced Brummel. Bean Austin was played at the Haymarket Theatre for a short time, and it was declared to be only what is termed a "closet" play. But its sentiment is full of quaint fancy, and as literature it takes high rank.

## HAYFAIR IN BOSTON.

Boston, Dec. 23, 1902.  
It was certainly a bit of managerial daring to give the first production in America of a play on Christmas Eve. In spite of the near approach of the holiday, a good-sized audience gathered at the Museum this evening to witness *Mayfair*, Pinero's version of Sardou's *La Maison Neuve*. The piece was received with cordial favor, and at the conclusion of the third act Miss Marie Burress received quite an ovation, receiving two curtain calls and being presented with floral tributes. The ovation was deserved, for never in the two years that Miss Burress has been at the Museum has she done so strong dramatic work as in *Mayfair*. She has Mrs. Kendall's part of Agnes Roydant to play, and she does it with consummate skill. She dressed the part admirably, her costumes being among the most elegant ever shown on the Boston stage. As Geoffrey Roydant, Mr. Kendall's part in London, Robert Edson proved an admirable second to Miss Burress, and his acting in the trying scene in the third act, when he learned that he was ruined pecuniarily, was extraordinarily fine. Hits were also made by George A. Schilder, George W. Wilson, Fannie Addison, Ida Glenn, and Clara Daymer and others of the cast.

JAY B. BENTON.

## LIONEL BLAND.

Lionel Bland, who is appearing in this city with the Manola-Nelson company, is an interesting stage figure to those who have enjoyed his work heretofore in this city. Mr. Bland is one of the most prominent and promising character actors in this country. His role of the old nobleman in *Fascination* and his personation of the judge in *Husband and Wife* are remembered as particularly effective and pleasing bits of work. He has the qualities that are of greatest value and of greatest force in a first-class stock company, and it is to be hoped his abilities will find recognition in such a direction. Mr. Bland has a gift for characterization that is exceedingly rare, and his artistic spirit gives a peculiar zest to every role he originates.

## DIXEY'S MISFORTUNES.

The wardrobe of Henry E. Dixey, who was playing the leading part in Mr. Dobbs of Chicago, was attached in Cincinnati by Daniel Barz, proprietor of a Baltimore hotel at which Dixey's company stopped, to recover a bill of \$64. After a series of protests on Dixey's part the actor finally went on with

the performance, but not until the constable who served the attachment had received a redelivery bond properly signed. The curtain rose nearly an hour late.

## PHILOSOPHY OF THE BIG HAT.

Returning to the subject of woman wearing hats in theatres, it is interesting to note how clearly some characteristics of the sex are thereby revealed, and how the hats and bonnets themselves relate to the personalities of their wearers.

While all women—with exceptions so rare that the noting of them is regarded as fabulous—wear something on their heads in the theatres, it is worthy of mention that here and there are found evidences of refined discrimination and a regard for those sitting behind. Small, fairy-like structures of lace and ribbon are seen on the heads of the handsomest women in an audience. These, while they show the contours of beautiful heads and but serve to enhance fine endowments of hair, do not cast the attractive faces of their wearers into shadow, or interfere with the visual rights of those whom fortune or later arrivals has cast into remoter seats.

Other women, hardly less handsome, wear neat turbans that repose gracefully without interfering with the view, or pretty Alpine hats that have no obstructing feature, while they invariably add to the attractiveness of their wearers.

Truth compels the chronicling of the fact that the women who thus adorn themselves in the theatre are few. Perhaps this is because appealing beauty is exceptional. A majority of women in the theatre—how large a majority may be known by any one who will take the trouble to analyze an audience—wear hats that move to abomination and excite wrath. The woman who has a face ill-proportioned, or ill-conditioned, or unsightly for any reason, will top it with a hat dimensioned like a cart-wheel, or towering like a gabled roof in order that the searching light may not find her facial defects. Such hats cast immediate shadows in which all imperfection may be hidden.

The women who wear them, too, are not only desirous of veiling their unbeautiful faces, they have characteristics of selfishness, unconcern for the public comfort, and a spiteful delight in making mischief of all kinds. When such a woman adds to the abominable hat those puffed, balloon-like sleeves that mount upward and outward from the shoulders, the climax is reached. She is one of whom no gentleness can be predicted, and in whom no trust can be reposed.

## BUFFALO'S BURLESQUER.

Word comes from Buffalo that the society element of that city has passed much of its time during the last fortnight within a place of amusement known as Shea's Music Hall. So great, in fact, has been the influx in that direction that many of the regular plebeian patrons of the place have been literally unable to get in. The cause of this sudden rush to Mr. Shea's resort is a woman known to New Yorkers as Dorothy Denning. Eight years ago she was prominent in Buffalo society as the wife of Mr. P. F. Cronin. Then, one day she joined as a member of the chorus W. T. Carleton's Opera company. The attention of New York was directed first towards Mrs. Cronin, or Dorothy Denning, when she appeared in the chorus of *Koster and Bial's* last May. Shortly after this, Jennie Joyce, the principal burlesquer there, left for London, and Miss Denning fell easily and as a matter of course into the position left vacant by Miss Joyce. She danced the serpentine and was photographed by Sarony. Mr. Shea, of Buffalo, was overpowered by the idea of engaging Miss Denning to appear at his hall. He foresaw undoubtedly the kind of sensation it would make. At first Miss Denning declined his offer, but when a large weekly salary was mentioned as an inducement she decided to abandon *Koster and Bial's* for a few weeks, at any rate. Miss Denning will return to *Koster and Bial's* on Jan. 2 to play the part of Adonis in a condensation by Frederick Salomon of Offenbach's *Orpheus and Eurydice*—which, by the way, has not been seen here in eleven years.

## A CANINE HERO.

A Newfoundland dog, which was swept over the American Falls on Sunday, the 18th inst., was rescued by Pauline Willard and the men of A. M. De Lissier's The Westerner company, who were viewing the Falls from Luna Island and saw the dog, while slaking its thirst, slip off a rock into the rapids and whirled over the cataract. To the amazement of the spectators, the noble animal was seen emerging from the river below after its terrific plunge. A rescuing party brought the dog up in a very exhausted condition, and bleeding profusely from severe gashes. A physician was summoned, the dog's injuries promptly treated, and in a few hours it recovered. Miss Willard brought the dog with her to St. Catharines, where its injuries again demanded a surgeon's skill. It has since been learned that the dog was owned by John Flimmer, a police officer, of Niagara Falls, Ont. As the dog would in all probability have died of its injuries, it would seem equitable for its owner to allow Miss Willard to keep it, as she intends to make it a pet, and to use it in her play.

## GUS WILLIAMS.

Gus Williams, the famous German dialect comedian, has won a faithful following outside this city, and has a host of friends here. In his new farce-comedy, *April Fool*, he is doing excellent work this season and enjoying great prosperity. Mr. Williams is unique, and therefore unexcelled in his own special line, and his hold on the minds of the public is strong. Mr. Williams is ably managed by George W. June.

## PROFESSIONAL DOINGS.



We give above a portrait of Frank Carlos Griffith, the widely-known manager. Mr. Griffith has been identified with only leading attractions for many seasons. For four years he was general manager of the tours of the Boston Theatre companies, including *Youth*, *The World*, *A Run of Luck*, *Jalma*, *The White Slave*, and *The Silver King*. From 1888 to 1890 he was Mrs. Langtry's acting manager. This season he managed Margaret Mather's Pacific coast tour. Since he closed that engagement Mr. Griffith has received several excellent offers to handle first-class organizations. He is coming to New York from Boston this week, and will doubtless close with one of them. Mr. Griffith makes his headquarters at the Sturtevant House while in town.

Henri Marteau, a young violin virtuoso, will sail for America on Dec. 31. He will debut under Anton Seidl's direction at the Brooklyn Academy of Music on Jan. 12, and will be under the management of Rudolph Aronson and J. B. Pond.

John W. Dunne, of the Patti Rosa company, took advantage of his wife's engagement in San Francisco recently to visit San José, his former home. His first essay in stage work was made in that city more than twenty years ago, and his visit to San José gave local chroniclers excuse for much reminiscent gossip.

Patti Rosa's season on the Pacific coast was in every way successful. In Southern California she had large audiences, and was the object of social attention. During the next eight weeks she will be in the South, where her play, *Miss Dixie*, ought to make a hit.

Ida Van Sicken has been engaged to play the ingénue part in *Deception* when it is presented by the Baroness Blanc at the Fifth Avenue Theatre on Jan. 2. Lawrence Cautley has also been engaged. Manager Miner is having new scenery painted for this production.

Lloyd's Opera House, at Jamstown, N. D., is a new theatre that is completely equipped both before and behind the curtain. It was built under the direction of Architect Harry G. Carter, of Minneapolis.

W. S. Cleveland, the minstrel manager, tells a story of a date some time before he was born, but still new in some respects, about minstrelsy of the time. Entertaining New Orleans managers put a slow boat called the *Banjo* on the Mississippi river, and gave shows along that mighty stream and its branches. The entertainment was of the minstrel variety, the boat tying up at the levees of cities along the waterways, and announcing its arrival by the music of a callopie. A big Puckeye, as green as grass and almost tall enough to look in at second story windows, witnessed the arrival of the boat one day, and remarked in wonder: "That's the biggest banjo I ever saw. The music's nice, but there must be a man to every string."

The *Mirror* gratefully acknowledges and heartily reciprocates the scores of holiday good wishes it has received the past few days from managers, actors and subscribers generally throughout the country.

Rhca's principal support, W. S. Hart, is receiving hearty praise for his acting. The *Minneapolis Times* said a few days ago that "in W. S. Hart Mile Rhca has one of the best leading men in the country."

All the newspapers in Pittsburgh agree that the Baroness Blanc is worthy of hearty praise for her work in *Deception*. The *Commercial-Gazette* characterizes the most difficult part of her work as entitling her "to rank with artists who are credited with having genius."

As it deserved to be popular, that unique weekly exponent of good taste in fiction, *Two Tales*, has become popular, and its success is distinctly gratifying. Many celebrated story writers have contributed to its pages, and many a railway journey has been filled away pleasantly by the contents of this charming publication. The publishers announce for early publication a story by Rudyard Kipling, in which the famous Mulvaney will figure.

Paul Nicholson has left the business department of *The Isle of Champagne*.

Hustler Gordon's Opera House at Upper Sandusky, Ohio, is a popular and prosperous stand.

George E. Fisher is meeting with marked success with the Wilbur Opera company. Mr. Fisher is a clever singing and dancing comedian.

## GAINING POPULARITY.

Managers, Barrus and Dyke of the Richfield Summer Theatre, Richfield Springs, N. Y., are two young men that are fast gaining popularity as theatrical managers and "boomers" among the theatre-going public and they are now booking first-class attractions for their summer season of '03. Their house is on the ground floor, is lighted by electricity and has a seating capacity of 1,200, and is patronized by society people of the highest class during the summer months, as the town is one of the best summer resorts of the country, and all companies who have open time should write them, they want the best, and fine paper to "boom 'em" with.

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Situated on main line C. R. I. and P. R. R., midway between Des Moines and Omaha. Population, 5,000. Seating capacity, 600. House on ground floor, five clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two-woman stand companies are solicited. Only one company per week. Write for dates, terms, etc. Address, L. I. TILDEN, Manager.

#### Berwick, Pa.

##### P. O. S. OF A. OPERA HOUSE.

On D. L. and W. and Penta Railroads. Twenty-eight miles south of Wilkes-Barre. Population, 1,000; seating capacity, 75. Scenery complete. Stage, 25 ft. Open Time—Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. FRANK R. KITCHEN, Manager.

#### Clinton, Ill.

##### THE FAIR OPERA HOUSE.

Just completed. Seating capacity, 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitted for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for this season. The Fair Opera House. Address, ARTHURS & CO., Owners and Mgrs.

#### Columbus, Kans.

##### COLUMBUS OPERA HOUSE.

Only house in the country east of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc., Address, E. B. CURRAN, Manager, Columbus, Kans.

#### East Stroudsburg, Pa.

##### ACADEMY OF MUSIC.

450 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing-rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1905. J. H. SNOTWELL, Manager.

#### Fayetteville, Ark.

##### WOODS NEW OPERA HOUSE.

Ground floor, electric lights, folding opera chairs. Stage, 50 ft. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 100 students. Address, Dr. CHARLES RICHARDSON, Mgr.

#### Gainesville, Texas

##### GALLIA OPERA HOUSE.

Now booking for 1905. Plenty open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor. PAUL GALLIA, Manager.

#### Gouverneur, N. Y.

##### UNION HALL OPERA HOUSE.

Severely refitted; thirteen sets new scenery; five dressing-rooms. Seating capacity, about 700. Electric lights; draws from 6,000. Population; Location, half way between Watertown and Ogdensburg. Now booking for 1905. WANTED—Good attractions only. Address, W. F. SUDS.

#### Leetonia, Ohio.

##### LEETONIA OPERA HOUSE.

We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time. W. HARRY SCHNICK, Manager.

#### Mount Morris, N. Y.

##### SPYGLASS OPERA HOUSE.

House but first-class attractions booked at this house. Well stocked with scenery 50 ft. Brass band. Population of town, 400. Seating capacity, 600. New opera chairs; size of stage 35 ft. Large dressing-rooms. Electric lights throughout. Main line D. L. & W. R. R. & P. R. R. and Rochester Division R. R. special rates with hotels. Will board facilities best in the country. Space in park for carriages. NORMAN A. SEYMOUR, Prop'r.

### OUT OF TOWN THEATRES.

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Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 40 ft. wide; 20 ft. deep, with a 27 ft. opening. 25 ft. flats and wings. First-class combinations shared. Address, H. H. DONNELL, Manager.

#### Lockport, N. Y.

##### FOSTER'S CIRCUIT.

BRIDGE OPERA HOUSE, Lockport, N. Y. NEW GRAND OPERA HOUSE, Albion. ORPHEUS PARK THEATRE, Niagara Falls. One good attraction per week plays to better business than in the large cities. Address, H. A. FOSTER, Rochester, N. Y.

#### Montgomery, Ala.

##### POPULATION, 40,000.

OPERA HOUSE. THEATRE. 221 and 223 Bibb Street. Cor. Monroe & Perry St. THEATRE. OPERA HOUSE. Eutaw, Ala. For dates, terms, etc., address, G. F. McDONALD, Montgomery, Ala.

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UNDER SAME ROOF AS McDONOUGH HOTEL. Fully stocked with scenery, and house now being thoroughly renovated and redecorated. Seating capacity, 750. RENT REDUCED TO \$35.00. A. M. COLEBROVE.

#### Mt. Carmel, Pa.

##### BURNSIDE POST OPERA HOUSE.

New brick building. Auditorium on ground floor. Seats 900. Population to draw from, 10,000. Stage 50 feet wide, 25 feet deep, 40 feet high. Seven dressing-rooms. Steam for heating. Electricity for lighting. Now booking for 1905. JOE GOULD, Manager.

#### Owensboro, Ky.

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WANTED FIRST CLASS ATTRACTIONS. The following dates in December open 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Also good open time in April. Population 15,000. Seating, 1,700. First-class attractions to "good money" always. Address, A. G. SWEENEY, N. Y. Reps., Klaw and Erlanger H. S. Taylor.

#### Petrolia, Ont.

##### VICTORIA OPERA HALL.

Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750. Good stage and scenery. Four dressing-rooms. Correspondence solicited. Now booking for season 1905-06. W. E. REYNOLDS, Manager.

#### Portage la Prairie, Man.

##### PRATT OPERA HOUSE.

Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light. Address, R. E. M. PRATT, Proprietor.

#### Port Jervis, N. Y.

##### THEATRE NORMANDIE.

The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 900. Dressing-rooms on stage floor. Electric light, gas and steam heat. 25-00 to draw from. Best terms offered. Now booking season 1905-06. Address Theatre Normandie. PORT JERVIS, N. Y.

#### Pottstown, Pa.

##### POPULATION, 15,000.

##### GRAND OPERA HOUSE.

To Theatrical Managers: The new Grand Opera House exels any play house in America of Pottstown size, has all the modern conveniences, and a stage large enough to produce the strongest and most powerful production. Now booking for 1905-06. C. F. STROHL, Manager.

### OUT OF TOWN THEATRES.

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##### G. A. R. OPERA HOUSE.

The house is first-class in every particular seating 1,400 with standing room for 500 more. There is a population of 24,000 to draw from. Booking for season of 1905-06. For open time apply to JOHN F. OSLER, Manager.

#### Seneca, Kansas.

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Good one-night stands for first-class attractions. Second-class not wanted. On direct line from Kansas City and St. Joseph Mo., to Beatrice, Lincoln and Omaha, Neb. A few more attractions wanted for this season. JAMES H. GLEASON, Manager.

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Scenery by Sydney Chidley. Holds 1,200; stage, 35 ft. and 31 feet high; folding opera chairs; electric light; steam heat; large dressing-rooms; our own bill-boards. Population to draw from, 40,000. Attractions wanted for season of 1905-06. A. G. SKINNER, Manager.

#### Tyrone, Pa.

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New building. Opened Feb. 8, 1902. Seating capacity, 1,000. Stage, 35 ft. deep, 60 ft. wide. Grid-iron, 51 ft. Between the rails, 40 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 15 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery. MILTON S. FALCK, Manager.

#### Uhrichsville, Ohio.

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Midway between West Uhrichsville and East Denison. Recently remodeled and stage refitted with new and elegant scenery from Sosman and Landis' Studio, Chicago. Seats 600; electric light; dressing-rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1905-06. Address, CITY OPERA HOUSE, Uhrichsville, O.

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NOW BOOKING FOR SEASON 1905-06. The handsomest and best appointed theatre in Central Iowa. Built, 1877; remodelled, 1884. Do not confound this with the so-called new house opened 1889. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to C. WATSON, Manager, Watson's Parlor Opera House.

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New, attractive, and modern in architecture. Seating 1,000. Population, 5,000. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1905-06. WILLIAM MILLER, Manager.

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Built for theatrical purposes exclusively. Stage, 60 ft. deep, 35 ft. wide. Seating capacity, 1,400. Population, 10,000. Now booking season 1905-06. A. ADAIR, Proprietor and Manager.

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## CHICAGO.

Paritania, presented by Pauline Hall, supported by a co. more than ordinary pretensions, has achieved a most flattering success at McVicker's Theatre, where it opened for a protracted run. McVicker's is being crowded nightly by fashionable audience. As the Paritania, Irene Verona is receiving commendation for her delightful singing and intelligent acting. Other members of the company are Frank David, John Brand, Jacques Kruger, Harry MacDonough, Arthur E. Miller, W. Marriott, Eva Davenport, and Jennie Eldie.

E. S. Willard will appear in The Professor's Love Story at Hooley's. It is needless to say he will draw some of the largest houses of the week. The ever popular and always welcome Digby Bell opened a short engagement of one week at this house, presenting his comic opera burlesque, Jupiter. Mr. Bell was as ludicrous in all he attempted as of old, and sang a few comic songs well. Laura Joyce Bell has a somewhat disagreeable role, but comes off with flying colors. Hilda and Hand Holme and Josephine Knapp added color, tone, and effect to the stage make-up. The opera was staged carefully and tastefully. Business large.

Hermann was the card with which the Chicago Opera House gathered in the shelleys. An almost entirely new programme was given since his last visit to Chicago. The Professor was ably assisted by his pretty wife.

On 25 the Columbia will have E. H. Sothern in Captain Letterblair. The advance sale of seats has been large, and a highly successful run is looked for. Week of 28-29 was devoted to the second week of June, and to decline in patronage was noticeable. The first act of Letterblair's farcical play, All the Comforts of Home, slightly altered, was used as the curtain raiser. Johnstone Bennett appeared in this as Henry. It was an agreeable novelty.

The Grand Opera House with A Trip to Chinatown did a large business, as the Grand is noted for doing. The co. is a fair one. The most notable feature of the performance is the dancing of Bessie Clayton. The piece has been seen here before.

German drama reigned supreme at the Schiller theatre two weeks ending 21. The leading members of the co. are three noted German artists, Emil Thomas, Betty Dammhofer-Thoma, and Margaretha Gallen. The audiences have been very large and enthusiastic, and the entire co. were received with favor. A repertoire of German pieces is being given.

Paul Kover, old and familiar, but still popular, was the attraction at the Haymarket 23-24, and was played for a fairly capable co. Good-sized audiences attended it. The Boston Howard Athenaeum co. followed, opening 25 to a packed house.

The old extravaganza, The Devil's Auction, drew well at Martin's Theatre. The cast is clever, and includes Harry M. Brown, Toner and Froebel, comic-trap performers. Carrie E. Perkins, Hal Leslie and Leslie Simon. A Hole in the Ground 25-26.

At the Windsor 28-29 McCarthy's Mishaps drew good houses. Effie Ellsler 29-30.

The Casino still retains the immense double bill, the combination of Beverly's Home and Wastons Wastons. A big programme is offered this week, which gives all the best-act stars a chance to distinguish themselves.

A co. with Sam J. Ryan and Lottie Gilson at the Grand kept the patrons of the Clark Street Theatre in good humor, presenting their Irish Visitors to the Grand. Miss Gilson is a graceful dancer, and Mr. Ryan a comedian of no mean ability. Edwin Arthur in Eagle's Nest 29-30.

Mark Murphy in O'Donnell's Mishaps at the Alhambra drew large houses all week. Co. competent. The piece is a rollicking Irish farce, and created genuine laughter at every performance. M. S. Ward 29-30.

A Merry Time, which served to introduce Joe Goldstein, the pugilist, drew immensely at the People's, the crowd fighting to get in. Theresa Newman in Love Letters 29-30.

In a few weeks Maria Wainwright will open at McVicker's in School for Scandal. During her engagement she will produce the new American society drama, by Clyde Fitch, entitled The Social Game.

The Chicago Press Club Entertainment will probably take place on the afternoon of 30, and at which it is expected, if all goes well, will appear a number of the best theatrical talent in town, among them, E. H. Sothern is a possibility; E. S. Willard will appear; Margaretha Gallen will appear; and members of the Boston-Howard Athenaeum and A Trip to Chinatown co. will participate.

The Chicago Orchestra, under the direction of Theodore Thomas, on the afternoon of 29, and on the evening of 30, gave concerts of major music exclusively. The orchestra was George Ellsworth Thomas and Frank Marlowe-Barnard. The attendance at both concerts was excellent. The orchestra left immediately after the Saturday concert for an extended tour, and will return Jan. 20.

Frank Small is in the city arranging business details for a Kentucky Colonel, which is to be the first Chicago production at McVicker's the latter part of January, with McKee Rankin and Frederic Vernon in the leading parts.

On 28 Willard Adams, of the Chicago Auditorium, and J. C. Duff, the well known comic opera manager, will begin a short season of opera at the Auditorium.

A number of traveling cos. are lying off this week in Chicago, claiming that it doesn't pay to give the week before Christmas.

Most of the theatres will give extra matinees 30. Loretta J. Cavanaugh.

## CINCINNATI.

The Bostonians in Robin Hood began a week's engagement at the Pike 26 to an audience that tested the capacity of the theatre to its utmost, and the singing of Rogers, Earl and McDonald, and the comedy work of Barnum won immediate recognition. The mounting of the piece added largely to the success of the performance. Barnum's Black and White in Lexington was well received week ending 28. Wright, Washington, recently here with Imagination, and Byron Douglas contributed excellent support. Ma Waterman, a Cincinnati girl, as Valentine Richmond, surprised old friends by her clever impersonation of the role. Nellie McHenry in A Night at the Circus 27.

North Cherry Street in poor Season's role, opened the Grand to the doors on its opening night 26. The star's singing was a feature of the performance, several of his selections being repeatedly applauded. The cast was satisfactory throughout. During the week ending 28 the Lilliputians proved a considerable attraction, the work of Frank Short, Selma Gorman and Adolf Link in the most important roles coming in for the bulk of applause. The Pupils in Magic was splendidly mounted, and the ballet was especially strong. Max Goodwin in A Gilded Fool 27.

Nicole, with Isabelle Coe in the title role, at the Walnut Street Theatre, opened to a crowded house 26, and duplicated the success attending its production at the Grand last season. George Edison as the misjudged husband divided honors with Elna Coe, and the cast was excellent in its entirety. Three Star week ending 28. The Junior Partner 29.

Annie Lewis in A Nutmeg Match began a week's engagement at Martin's 25 to a crowded house, and her artistic work made her an immediate favorite with the audience. The play was both satisfactorily cast and beautifully mounted. Of the original humorists, John Kernell is about the sole remainder, and his performance of Con McFadden in the shirt during week ending 28 was nightly accorded such recognition as testified the genial comedian's popularity with Cincinnati amusement seekers. George F. Brown, Selma Kirby, Gus Miller and Henry Watson and wife (Alice Hinchins) came in for favorable notice. The Two Sisters 27-28.

A pantomime is always in order during the holiday season, and Nick Roberts' Own co., headed by the veteran clown, James S. Moffitt, began a week's engagement at the Fountain Square Theatre 25 to an audience that packed the house. Moffitt's work and the tricks and transformations captured the house at the outset, and the week promises big results. John E. Henshaw and Max Ten Brooks in The Nabobs, attracted largely during week ending 28, the vocal selections of the stars being nightly enjoyed. The co. in support was above the average. Cleveland's Minstrels 27-28.

With Annie Boyd in Kate Castleton's stand, The Dazzler opened at Heuck's 25 to an audience of large proportions, and the cast, which included Joe Ott, Frank Ward, H. E. Read, and Annie Winmuth was an admirable one throughout. During the week ending 28 Eleanor McGuckin, with Horace Randall in the title role, failed to magnetize the clientele of Heuck's to any marked extent, and the Parisian dancers so liberally billed were in the nature of a disappointment.

The sensational drama, with Minnie Oscar Gray and W. T. Stephens as its exponents, is due for a series of large audiences at Harris' this week if the opening attendance 25 be any indication. The gallery occupants plainly managed to make the fact patent that the style of the play harmonized with their ideas early in the performance. In New York Day by Day the attraction during week ending 28 was George Thompson as Moses Koppes, a German variety performance and presented one of the very best entertainments of the season, and the attendance during the week was commensurate with the merit of the performance. Helena Mora, Frank Bush and Conroy and Fox's acts were especially noteworthy. Harry Williams' Own co. 27.

Reilly and Woods' novelty co. began its week's star at People's 25, giving both a matinee and evening performance to audiences that packed the house. The programme was good throughout. The Hyde Specialty co. during week preceding gave a straight variety performance and presented one of the very best entertainments of the season, and the attendance during the week was commensurate with the merit of the performance. Helena Mora, Frank Bush and Conroy and Fox's acts were especially noteworthy. Harry Williams' Own co. 27.

Manager Gus Piton was, in the days of long ago, was leading man of Woods' stock co. in this city during its career, arrived 20 and at once began to boom Mayourneen and Chaucery. Occot.

The absence of Selma Gorman from the cast of the Pupils in Magic at the Grand 29 necessitated Ida Mahr assuming the role at short notice.

The final performance of Mr. Dobbs of Chicago was given at the Pike 27, it being Dobbs' intent to present Patience for the remainder of the season. Were it not for the extremely large Christmas Day attendance several managerial bank accounts would not be increased to any marked extent by this week's receipts.

Helena Mora is so popular with the patrons of the People's that her vocal specialty consumes a good half hour, and Frank Bush in his imitation is equally as strong an attraction. Manager Hyde is to rotate in presenting two such brilliant artists.

The Sunday "Pop" 25 was well attended, Lillian Wauvelt and Herman Bellstedt, Jr., being the soloists for the occasion.

Manager J. E. Fennessy and James Hyde alternated in the part of the policeman in Conroy and Fox's act at People's week ending 28, and one of the local journalists complimented Mr. Fennessy by stating that if it was not for the size of his feet "Jim" would make a great actor.

Some enterprising but unreliable journalist started a report 25 that John Havlin proposed erecting a theatre in Hamilton next year, and the clever manager, who has his hands comfortably full just at present looking after his numerous theatres, recently broke the story as a "fake" of the most pronounced type. James McDougall.

## BOSTON.

Unusually interesting are the announcements of the week at the Boston theatres, each one of which gives a special Christmas matinee.

A first production in America is at the Museum, where it remains to be seen whether Pinner's Mayfair will make the same success which it did at the St. James' London, where it was given by Mr. and Mrs. Kendal. In the Museum production Robert Elson will take the part of George, Roy Koydant and George W. Wilson, that of Nicholas Barzelle. Miss Barzelle takes Mrs. Kendal's old part of Agnes Rosdant in Mayfair. H. Gittus Lonsdale will make his first appearance of the season at the Museum.

A. M. Palmer's co. is at the Columbia. This organization includes Maurice Barrymore, Mrs. L. P. Powers and Julia Arthur. Saints and Sinners forms the opening bill, and other strong pieces, both new and old, will follow.

The Bostonians are always sure of a warm welcome in the city from which they derive their name, and their last night's engagement at the Tremont will prove no exception to this rule. The first week and a half will be devoted to Robin Hood, which will be given, as last year, with an alternating cast of principals. For the last week, a genuine novelty will be given in the shape of The Kicker, which has been in readiness for some time, but the first production of which has been delayed until the organization reached home. The piece will be produced 5 to run the remainder of the week.

At the Hollis Street Rice's Surprise Party returns to Boston for a fortnight. That the piece will be given before a succession of tremendous audiences is not doubted by any one who saw the crowded houses which were drawn to the Park all the weeks that it ran there. The business which the piece has drawn on the New England circuit has been tremendous.

De Wolf Hopper will come to the Globe for a fortnight with Wang. This piece drew tremendous houses last Spring, and few vacant seats will be seen there during the next fortnight. Wilson Barrett follows for a fortnight.

The holiday attraction at the Grand Opera House is A Fair Rebel, which has been given with success at this house and at others in the city. This house is enjoying a season of marked prosperity under its new management.

This is the eighth week of Babes in the Woods at the Boston, and the piece will be continued until Feb. 2, when The Country Circus follows. Many of the Babes in the Woods co. will go to Chicago for Eugene Tompkins' production of The Black Crook.

A Temperance Town continues at the Park. Rice and Barton's Rose Hill Polly co. is at the Palace. Bertotto remains a prime favorite and her excellent dances are received with vociferous applause nightly. She will remain here until Spring.

Field and Hanson's Drawing Cards are at the Howard Athenaeum.

A Noble Outcast is being given at the Grand Boston by a co. consisting of Alice C. Knapp and William Frederick. Humpty Dumpty is being given at the Lyceum by the Vestin-Ravel Pantomime Troupe.

Mrs. Evelyn A. Sutherland and Mrs. Emma V. Sheridan-Frye feel highly gratified over the manner in which their one-act piece, Drifting, was received by the audience at the opening of the Theatre of Arts and Letters in New York. They will soon have another of their pieces produced, this time before a regular theatre audience. Sometime ago Alexander Salvini accepted their Rohan 26 Silent, and he has only been delaying its production until he could find another one-act piece to complete an evening's bill with this and Cavalleria Rusticana. Rohan the Silent will afford Mr. Salvini an opportunity, as he has been offering to display his ability in pantomime. In this piece the principal character devotes himself entirely to silent action until the very end, when he has one speech. Mrs. Sutherland and Mrs. Frye have also completed two pieces, arrangements for the production of which are now pending. Bostonians will watch for these plays with interest, for Mrs. Frye was for two years the leading lady at the Museum, and Mrs. Sutherland has made a reputation for her dramatic criticisms in the Commonwealth and the Transcript, in which paper she has a department "Library and Pover," signed "Dorothy Lundt."

Roman I. Zubot is Robert Hamilton, the author of "Mrs. Harry St. John," the novel depicting Boston society life which made such a sensation in this city. Mr. Zubot has dramatized the work and there is every prospect that the piece will be produced in this city before Spring. In fact, I have been told upon excellent authority that time has been offered at two houses for extended runs.

The Independent Boston Fusiliers attended the performance of Gioriana at the Columbia 28.

From the Museum an interesting announcement is made, that of the coming production of Snow Acres by James H. Hearn. The piece is illustrative of New England, its scenes being laid at Frenchman's Bay, Maine, and was given with success at a trial production at Chicago last Summer. At the Museum, as at Chicago, Mr. Hearn will appear in the cast. The production will be made as soon as the original effects necessary can be completed. JAY B. BENTON.

## CLEVELAND.

The week before Christmas, notoriously the worst in the year, while it did affect business in this city to a certain extent, did not do it the injury that was expected, and the local managers were thankful to escape as easily as they did.

A weird and gruesome attempt at melodrama, entitled Under the Lion's Paw, was the attraction presented at the Lyceum Theatre 20-21. There may have been in some dark, distant age a play equally as bad as this presented at this theatre, but not within my recollection. The one redeeming feature of the performance is the wonderful exhibition by Colonel Boone of his trained lions, which is all that is claimed for it. Olive Gates also does some very good acting in the leading role. Week of 26 The Devil's Auction. The Dazzler 27.

Eva Kendall and the perennial Pair of Kids were H. K. Jacobs' offering, and as usual presented a very pleasing entertainment. The skit has been here time and again, but this fact did not seem to mitigate against it. Carlotta does some wonderful dancing, and Kendall and Jennie Dunn did their old familiar specialties. The Fire Patrol 26-27. The Struggle of Life 27.

Reilly and Wood's Big Show gave a specialty bill above the average at the Star. The great feature was the wonderful contortion act of the Brothers Borani, who are monarchs in their line. The remainder of the bill, which included Nelsonia, Burke and Forrest, Tessa May, The Bowery Boys, Nelson Sisters, and Fred Leslie's dogs, pleased immensely. Pat Reilly's burlesque, Hades and the Zoo, proved a very pleasing afterpiece. Harry Williams' Meteor 26-27.

Messrs. Welfare and Coan, of the burned Opera House, benefited at Music Hall Monday evening 20, when the Mozart Symphony Club and the Black Patti gave a pleasing concert to a good house.

Julia Marlowe, Noble and Effie Ellsler will soon appear at the Lyceum.

Clarence Russell, the box-office Adonis of the Star, is doing a rushing business nowadays. This is the most successful season Mr. Drew's pretty theatre has ever known.

Gus Hartz alleges that there will only be one picture of himself in his proposed new theatre. Gus has been to Pittsburgh.

The Power of the Press, The Spider and the Fly, Corinne, and The Soudan are some of Manager Joe Frank's early offerings at Jacobs'. Mr. Frank, by the way, wears a spacious smile constantly on his classic face, caused by the steady influx of patrons to his private house.

Brady and Garwood and their tried and trusty Lieutenant, C. H. Henshaw, have labored so hard to present first-class attractions to their patrons, and have been so successful in this respect that they can be forgiven for Under the Lion's Paw; but please don't do it again!

The employees of the Lyceum together with some of Manager Henshaw's intimate friends, surprised that gentleman Saturday morning by presenting him with a superb silver service. Mr. Henshaw was somewhat non-plussed at first, but it takes more than a present to floor him, and recovering his breath, he made a neat little speech to the donors, thanking them for remembering him, and casually invited them to enjoy a laugh at his expense, inaudible of course. Strange to say, the invitation was generally accepted.

Last Thursday, shortly after the arrival of THE DRAMATIC MIRROR in the city, I was informed that a gentleman desired to see me at the Lyceum Theatre immediately. Although I could not imagine why my presence was so useful to his comfort, I turned up there to encounter a person with a very savage and lowering brow, in whom it took me some few minutes to recognize the usually urbane and mild Mr. Henriques. This person had been reading my warning at large to the profession against him, and while he knew that he merited it, he said he wanted me to let him down easy. Now, while I don't deny that I spoke the truth, I will say that if all friends were as frank as Mr. Henriques, the more of them we have in the world, the better. It cost me a bottle of wine, however, to show Mr. Henriques the point. W. M. GOODHUE.

## LOUISVILLE.

Laura Shirmer and the Mapleson co. in Padette proved a pleasing attraction at Macartney's for three nights. The performance was for the benefit of the local Lodge of Elks and it was very largely attended, the order realizing a handsome sum in consequence. Joan F. Sheridan in Fun on the Bristol 26-27.

The Princeton College Glee Club Concert at the Masonic 22 crowded the house to its capacity. The place was tastefully decorated, and the singing, harp, and mandolin playing was highly enjoyed. Three Louisville boys are members, and their relatives and friends showered social attentions upon the young collegians. McCabe and Young's Minstrels 22-23, offering a clean, crisp minstrel bill. Barry and Fay will be the Christmas attraction.

The Fairies Well at the Bijou with George Timmons as Larry Deo Carroll Johnson's old part, had a successful week. Mr. Timmons is a former resident of this city. He is making rapid progress in the profession. The Two Sisters 26-27.

Gray and Stephens, with their trained dogs, offers a really good show at Harris' in Vesper Bells. There are a number of thrilling scenes wherein the comic actors figure with telling effect. The Hustler 26-27.

At the New Buck May Howard's big specialty co. has been turning people away.

Charles M. Shreve has decided not to join the Sidney Drew co., as contemplated.

Manager A. L. Wilbur spent a few days here during the recent opera season. He reports fine business with his prosperity.

CHARLES D. CLARKE.

## DETROIT.

The popular and pretty operetta, The Doctor of Alcantara, was presented by local talent at the Detroit Opera House on 27. The production was under the supervision of Professor Charles B. Stevens, and in no small degree was it due to his efforts that the piece was presented in such a satisfactory manner. He had the principals, chorus and orchestra well under control, and everything went off as smoothly as if it were the one hundredth performance instead of the first. Mrs. Fred Robinson, as Donna Lucretia, was in excellent voice. Miss Nellie Goodwin sang Isabella in a satisfactory manner. Mrs. Charles Wright, Detroit's most admired and accomplished contralto, sang Inez. Mr. Sam Slade made a bit as Don Penpos, and the rest of the cast were satisfactory. The performance was for two nights, and was a pecuniary as well as an artistic success.

At Whitner's Grand Opera House, Agnes Wallace Villa, in Frank Harvey's drama, The World Against Her was the production for the entire week. The play has nothing particularly new, but it was well put on, and with the co. presenting it was a good evening's entertainment. Agnes Wallace Villa as Madge Carlton, Robert Neil as James Carlton, J. E. Taylor as Gilbert Blair, Edwin Wagner as Harold Penn, were all deserving of special mention, and the rest of the co. were all equal to their parts.

The Lilliputians are underlined at the Lyceum for the week commencing 25.

Mayourneen, with Chaucery Olditt in W. J. Scanlan's old part, is at the Detroit Opera House 22-23. Gioriana 26-27.

De Wolf Hopper and Della Fox will revive Wang at the Lyceum Jan. 26-28. F. K. STEARNS.

## MILWAUKEE.

The approach of the holidays has had a depressing effect on the attendance at the theatres the past week.

At the Davidson Charles Frohman's capable co. struggled with Settled Out of Court to little purpose. The piece is unworthy the efforts of this co. George Drew Barrymore was suffering from a severe cold, and could not do justice to herself or her part. E. H. Sothern 22-23.

At the Bijou Gus Williams enjoyed a fair business in April Fool, which, though nothing in itself, affords opportunities for several good specialties. Katie Emmett 22-23.

Among the notables that have been in the city during the past week are Sel Litt and John Hag-

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garty, of Manager Litt's staff, both well, and, to all appearances, happy.

Much interest is felt in the coming production by James O'Neill, of Fontenelle, at the Academy, next week, owing in a great measure to the excellent advance work of Paul Davis, who has been here all week.

Business Manager Sunfin, of the Bijou, was hastily summoned to St. Paul 20, owing to the serious illness of Frank Bixby of Litt's Grand Opera House. E. T. McDONALD.

## WASHINGTON, D. C.

The Coghlan, who made such a pronounced hit at the National in this city last season in the representation of the Check Book have been the leading theatrical attractions in Washington the past week, appearing at Alhambra's in Diplomacy. That Miss Coghlan and her talented brother, Charles, have won the good graces of Washington society people is beyond the peradventure of a doubt. Although the house Monday night contained a good-sized audience, the attendance of Tuesday evening was even greater, something particularly unusual in Washington. In one box sat Senator H. L. who afterward, in speaking of the performance, said:

"Miss Coghlan is to me a most interesting actress, and one of the most artistic pieces of work I have ever seen is that of Mr. Coghlan, in which he has nothing to say for fifteen minutes, and yet acts all the time. Diplomacy is a good play." In the box opposite Senator Hill sat the Postmaster General Don M. Dickinson. Prominent people occupied the other boxes, and the house throughout was a thoroughly representative Washington audience.

Alhambra's has undoubtedly played to splendid business this season, and the bookings have been selected with rare discriminative care and judgment. The attraction next week will be Dr. Bill, which was so heartily received last season, when it appeared here at the Academy of Music.

Heaven Barry, in The Duchess, appeared at the National last week, supported by a co. composed of many clever people. The attendance was gratifying to the managers. The play contains many elements of success, but there are here and there weak spots that future rehearsals will doubtless eradicate. The scenic effects throughout the performance of The Duchess are very fine. Mrs. Leslie Carter in Miss Sellyett 26-27.

John L. Sullivan and co. was the attraction at the Academy 29 in The Man from Boston. He played to full houses every night. The Ensign 26-27.

Lost in New York drew crowded houses to the Bijou throughout the week. The Ensign 26-27.

At the Lyceum, Harry Williams' Own Specialty co. drew very good houses, but this theatre's clientele, in a great measure, transferred itself to the Academy to see John L. The Lyceum has the Fav Foster Burlesque co. 26-27.

Ridge Walker, the popular treasurer of the Lyceum Theatre, has commenced the publication of The Professional Directory, a large poster sheet, containing in a succinct and reliable form the information that the average advance agent is frantic to get at. This sheet is posted up in theatrical agencies all over the country, and is sent to the advance agent of every co. to appear in Washington during the year. It contains a directory of hotels, and of people the advance agent is likely to have dealings with during his periodical trips to the city. Mr. Walker has copyrighted his idea, and is now making arrangements to issue similar sheets in all of the leading cities of the country.

The dramatic editor of the new afternoon paper just started here, the Evening News, is Harry Bulkeley, who is secretary of the company. Mr. T. L. Tompkins is the sporting editor, formerly editor of the Sporting World, of New York.

The list of this city has published a very complimentary notice of the Christmas issue of THE MIRROR.

When Jay Gould was last in Washington, Sol Smith Russell and pretty Minnie Ratcliffe were at Alhambra's in Penetral Valley. Mr. Gould occupied a box one evening, and after the performance told a friend that he had never enjoyed a play so thoroughly.

It is stated that Charles Frohman's co. is to give the premiere performance at the National of The Girl I Left Behind Me, the new play by David Belasco and Franklin Fies.

Mr. E. M. Matron has written a letter to the Commissioners, calling attention to the exits of the gallery of the National Theatre.

EDWARD OLDHAM.

## KANSAS CITY.

Packed houses were the rule during the run of Tar and Tarter at the Grand Opera House 22-23, the opera proving a great attraction, and there being no opposition the first part of the week. The performances were very pleasing, the principals, Mattie Cottrell, Fred Fear, Annie Myers, Vera Wreila, and A. M. Holbrook all singing well and filling their respective roles cleverly. The catchy music and bright fun was amusing, and the scenery and costumes pleasing. Corinne 23-24.

Mendelssohn Concert Club gave a pleasing programme 21, which was well patronized. The sale was very large for Stuart Robson's engagement 22-23. He produced an old favorite, The Bachelor, which was well received, and also presented She Stoops to Conquer and The Henrietta.

Julia Marlowe will come here next week, and

Knee opens the New Year here so we have a long list of good things ahead.

**Spaulding and Fly** is at the G.D.B.s 21, and A. H. Harris' Boston Society co. at the Ninth Street 21-22.

**Princeton Glee Club** will come to the Auditorium **FRANK R. WILCOX.**

### NEW ORLEANS.

**Mr. Potter of Texas** drew large houses at the Grand Opera House 12-24. **Frank Daniels** in Little Puck 25-27.

**Clay Clement**, the young tragedian, did not fare well at the Academy of Music in The Bulls, Hamlet, and the Corsican Brothers. The County Fair 28-29.

The St. Charles Theatre was dark last week. The Mapleson Opera Company in Padgett 25-27.

**Little Puck** is winning many friends playing in Little Lord Fontenoy at the Garden District Theatre this week. **Richard and Pringle's Minstrels** 27-28.

The French Opera Troupe has been doing well. **Samson et Dalila** and **Eclairmonde** will soon be produced for the first time in America.

**Wenger's Theatre** has **Zazie**, the **Wendice Sisters** and **Sim Williams' co.** for principal attractions.

A concert was given on 21 at the St. Charles Theatre complimentary to **Emmanuel Lafarge**, the late tenor of the French Opera co.

**A. I. Sutherland** is here as business manager for The County Fair.

**William Buck**, advance representative of the Mapleson Opera co. is in the city.

**E. J. Dunn** is ahead of **Frank Daniels' Comedy co.**

**Settie De Coursey**, a New Orleans girl, who has made a hit on the stage as a soprano in singing songs, sends cards of her marriage in Boston to Mr. Joseph H. Barrett.

**Frank L. Goodwin** has gone ahead of Mr. Potter of Texas in place of **Horace McKivier**, who remained with the co.

**Pretty little Cecile James**, now here with Mr. Potter of Texas, is a daughter of Louis James.

The Christmas **Mirror** was hand-sold by received here, and greatly admired as a triumph of the engraver's and printers' art.

Some good attractions for all the theatres can be expected continuously now.

LAMAR C. QUINTERO.

### DENVER.

**Pack's Bar** did a light business at the Broadway week of 12-24. The co. was **Atkinson's**, and it exceeded the requirements of the piece, being quite clever. After dark 25-27.

**Julia Marshall** played her first Denver engagement week of 12-24 at the Taber, and it was a delightful treat in every way. The attendance was large, and exceedingly friendly, so much so that the young star was visibly much pleased as she bowed her acknowledgments. **Minnie Seligman** 26-27.

The patronage is increasing as the Lehmann concert advance in their season, notwithstanding the weather on the nights they have been given has been very bad. The last one was given night of 10.

**Nip and Tuck** at the Wonderland Bijou was performed by the co. 12-24 to the usual good business, which the prices attract.

There was quite a scene when the Alhambra management, under the new order of things at that place, attempted to give a performance on Sunday night, 24. It had announced **Ermine**, and the house was packed. But the police stepped in and said it couldn't be done owing to Sunday regulations, etc. **Manager Stein** said he would go on with it all the same, and the result was that he was arrested. Then the house was dismissed. The end is in sight, for the same inconsiderate city administration allows others to run Sunday nights. Perhaps the "band plays" in those cases, however. The experience of the dealers here in regard to the sales of the Christmas **Mirror** is that they didn't order half enough, and additional orders have been sent. One firm on Seventeenth Street put in a large supply, but the demand was so great that they hardly got them arranged on the counters.

W. P. PEARSON.

### ST. LOUIS.

**Glen-da-Lough** opened at the Grand Opera House 25. During the preceding week the Voodoo played a week engagement. It is a decided farce comedy with quite a number of clever people in the cast. A number of bright songs are interspersed through the performance that make a hit.

**William's Widows** played to large audiences the early part of their engagement at the Olympic Theatre. The engagement of the **Robin Hood Opera co.** was the treat of the week. The cast was an excellent rendition of the opera, and the acting and singing of **Caroline Hamilton**, **Jennie Dickerson**, **Ethel Balch**, **Miss Wisdom** and **Messrs. Mostyn, Peacock** and **Isham** fully equalled the original co. The chorus sang with fine effect, and the opera was presented in the way of scenery in an excellent manner.

**Tar and Tartar** opera company at the Hagan filled the house on the opening night, 25. The preceding week and the second week of their engagement, **Effie Elder** and **C. W. Condeick** drew large audiences to witness their fine presentation of the ever-popular **Hazel Kirke**.

**Panama** keeps up the usual record at **Pope's Theatre**, following the old favorite **Still Alarm**, which included a number of excellent people, who gave a strong and meritorious performance.

The **Stowaway** at **Havin's** drew large audiences, and followed **Oh, What a Night!**, a conglomeration of clever specialties given to clever people.

The **Rentz-Santley co.** opened at the Standard Theatre. The preceding attraction, **New Mexico**, drew well.

**Stephen Leggett** left the **Stuart Robson co.** and joined the **Ehr Elsie Hazel Kirke co.**

W. C. HOWLAND.

### BALTIMORE.

At **Ford's Opera House** **Man and Wife** opened 26. **Louise Thorndyke** Boucicault is the stellar attraction, and her work was eminently satisfactory; the supporting company was a strong one. **Cleveland's Minstrels** gave excellent entertainments to large attendance week closing 24.

Local attractions filled in the week of 12-24 at **Albany's Lyceum**.

A Railroad Ticket, a mello drama of the conventional type, with ample opportunities for the introduction of good specialties, closed a week of big business at **Harris' Academy of Music** 24. **New South** 25-27.

**Good old Times** had a packed house at **Holiday Street Theatre** 26, matinee, when it began a week's engagement. **West and Ballantyne's** new scenic drama, **The Midnight Special**, proved a drawing card 25-26, and in the matter of realistic scenic effects was one of the best of its kind ever seen here. The work of **Eileen Mareeta** was excellent.

**Thomas E. Shea** is the Christmas attraction at the Howard Auditorium, appearing during the week in several popular plays. **Carrie Louis** in **The Midnight Call** closed a good week's business 24.

The same old story at the **Monumental Theatre**, crowded matinees and packed houses at night. **Sam Devere** closed 24, and the **Night Owls** and **Crane** opened 26.

**Professor DeVer's European Specialty co.** drew fair attendance to **Front Street Theatre** 12-24.

HARRY P. GALLAGHER.

### JERSEY CITY.

The popular and winsome soprano, **Annie Pixley**, played to good business at the Academy 12-24, presenting the **Deacon's Daughter** the first half of the week and **Miss Bivette** of **Dalhousie** the latter half. This was the first time **Miss Pixley** presented her new play in this city, and the general impression is that it is well suited to her talents. **Oliver Byron** 27-28.

**Nobody's Claim** was presented by **A. Warren** at the New Opera House to fair business 12-24. The **Harvest Moon** 26-27.

Considering the time of year, both houses have fared well. **Holiday matinees** 26.

L. O. F.

## CORRESPONDENCE.

### ALABAMA.

**MONTGOMERY**—**OPERA HOUSE** (George F. McDonald, manager): **Pulse of New York** 12; fair house 21. The **Hettie Bernard Chase co.** presented **Uncle's Darling** to good sized audiences 16, 17 and matinee. —**THEATRE** (George F. McDonald, manager): **Lincoln J. Carter's Past Mail** 15; large audience.

**SELMA**—**ACADEMY OF MUSIC** (Charles G. Long, manager): **The Pulse of New York** 12; Little's World 24; both to poor business.

### ARKANSAS.

**PINE BLUFF**—**OPERA HOUSE** (Henry Cook, manager): **Florida**, preceded by the one act comedy **The Spectator**, to a fair house 13. **Corinne**, in **Arcturion**, to a large and well-pleased audience 14.

**LITTLE ROCK**—**CAPITAL THEATRE** (E. H. Wood, manager): **Corinne Opera co.**, a most excellent co., rich costumes and new scenery, 16, 17; big business. —**ITEMS**: E. H. Wood, manager **Capital Theatre**, opens the **New Conway Opera House**, at Conway, Ark., with a grand concert by his orchestra. —**Richard Stahl**, musical director of the **Corinne co.**, spent Sunday in this city with some friends.

### CONNECTICUT.

**HARTFORD**—**PROCTOR'S OPERA HOUSE** (F. W. Lloyd, manager): An audience that tested the capacity of the house greeted **Richard Mansfield** in **The Scarlet Letter** 24. **Beatrice Cameron** received much praise for her work. The **Hartford Rowing Club** gave an athletic entertainment 15, which filled the galleries. She couldn't marry. Three 17, in which play **Lillian Kennedy**, a dashing soprano, is the star. A large audience applauded heartily. Experience has taught the management that there is no money in attractions week previous to Christmas, consequently the booking for week ending 19 was **Vivian's Minstrels** 20, who gave an entertainment only adapted to the smaller one-night stands. A small audience labored listlessly through the programme. —**ITEMS**: **Richard Mansfield** is experiencing the bitterness of Connecticut justice. His immense advance receipts here were attached by an attorney of **Frank E. Sawyer** to liquidate a claim of \$2,750 for services rendered in England, as agent. **San Hild** had no recourse, but to settle. At Bridgeport he encountered another annoying representative of a creditor, who attached baggage and scenery. Again he was forced to settle before he could proceed to Philadelphia with the attached chattels. —**Clarence Fleming**, for many years in advance of **Rosina Vokes**, is in town, heralding the approach of his star. —**The composer** of the otherwise than quail dramatic editor of the **Connecticut** to indulge in some cuss words when the former made his copy read that **Rose Coghlan** would be supported by a co., headed by **John L. Sullivan**, instead of **John T. Sullivan**. —**One of the programme boys** at **Proctor's** sold over 30 Christmas **Mirrors**. A larger number, no doubt, than was sold in all the state of the Christmas dramatic papers' holiday number. —**Richard Mansfield** has a private secretary and stenographer who travels with him attending to his large correspondence. —**The Mursgrange Club**, composed of local choir singers, gave a delightful concert to a large and fashionable audience at **Foot Guard Hall** 15. —**A delegation** of our theatregoers went to Springfield 20 to witness **Wank** in the **New Opera House** in that city. They report the programme as the most elegant in New England, which reminds the regulars here, as they note the cropping up of beautiful new theatres in surrounding cities, that we are about due ourselves.

**NEW HAVEN**—**HIVEMORE THEATRE** (G. E. Bunnell, manager): **Rose Coghlan** in **Diplomacy** had a big house 15. **Richard Mansfield** in **Bean Brumell** 16 and **Scarlet Letter** matinee 17 was greeted by large houses. **Vivian's Minstrels** 17 to a good-sized house. —**GRAND OPERA HOUSE** (G. E. Bunnell, manager): **Wife for Wife** 15; good business. **Dr. Carver** in **The Scout** pleased lovers of the frontier drama 12-21. **Midnight Alarm** 20-24. —**NEW HAVEN OPERA HOUSE** (C. H. Smith, manager): **Runaway Irish** to good houses 12-24. The **Shamrock** a clever Irish play, opened to a good house 15. —**Wentworth's Minstrels** 12-24.

**BRIDGEPORT**—**THE MODEREX** (C. Claude Gilbert, manager): **Rose Coghlan** in **Diplomacy** to a good-sized audience 16. **Midnight Alarm** 19 to the capacity of the house. **Frederick Julian** as **Carrington**, and **Thomas Keegan** as **Arcturion**, were good in their roles. —**ITEMS**: The entire fire department attended in uniform on the invitation of **Hon. A. V. Coffin**. They were accompanied by ladies, and enjoyed the evening. **The Midnight Alarm** co. was on the train of the Air Line that was wrecked near New Haven 10. Beyond considerable shaking up no damage was done. The co. appeared in New Haven same night.

**WILLIAMSTIC**—**LOOMER OPERA HOUSE** (J. H. Gray, manager): **Arizona Joe** in **The Black Hawks** to fair business 15.

**BIRMINGHAM**—**STERLING OPERA HOUSE** (G. M. Johnson, manager): **Lillian Kennedy** in **She Couldn't Marry Three** to a large house 14. **Januscheck** in **Lady Macbeth** to a fashionable audience 20.

**BRISTOL**—**OPERA HOUSE** (C. F. Michael, manager): **Nelson Opera co.** 16, 17, presenting **The Bohemian Girl** and **Mascot** to fair houses. The co. is a good one, and gave entire satisfaction. We hope for a return date later in the season.

**WINSTED**—**OPERA HOUSE** (J. E. Spaulding, manager): **Mme. Januscheck** 15 as **Lady Macbeth** at advanced prices to a large and fashionable audience. **Nelson Opera co.** 19, 20; poor business.

**BERIDEN**—**DELANAY OPERA HOUSE** (T. H. Delaney, manager): **The White Squadron** 17; good business; performance fine. **Vivian's Minstrels** 18; small house. **Richard Gorman** 20, 21; good houses.

**WATERBURY**—**JACQUES' OPERA HOUSE**: **The White Squadron** 15, to large audiences. **Joseph A. Bruce** as **Arcturion** to a fair sized house 17. On 19 **Madame Januscheck** in **Macbeth** filled the theatre with a fashionable audience. **Bessie Taylor**, as **Bertha** the **Sewing Machine Girl**, to good business 21.

**NORWICH**—**BROADWAY THEATRE** (E. L. Dennis, manager): **Rose and Charles Coghlan** in **Diplomacy** 17 to a large house. **Lillian Kennedy** in **She Couldn't Marry Three** to good business 21.

### COLORADO.

**COLORADO SPRINGS**—**OPERA HOUSE** (S. N. Nye, manager): **Miss Hevlett** was presented to good business 19. Prices were advanced. Notwithstanding this fact, the house was well filled and every one pleased.

### CALIFORNIA.

**SACRAMENTO**—**CLIFNE OPERA HOUSE** (J. H. Todd, manager): **Patti Ross** in **Dolly Varden** to a fair house 8. —**NEW METROPOLITAN THEATRE** (J. H. Todd, manager): **Minnie Seligman-Cutting** in **My Official Wife** 12-13; light business.

**LOS ANGELES**—**GRAND OPERA HOUSE** (McLean and Lehman, managers): **Charles E. Schilling's Minstrels** drew a packed house 12. **Clara Morris** in **Olette** and **Clare** to good business 13-14. **Patti Ross** 15, 17; good advance. **Bills Boft** 24, 25 (this co. was booked at the Los Angeles, but owing to some misunderstanding between managers changed to the Grand); **O'Donohue** 26-27. —**LOS ANGELES THEATRE** (H. C. Wyatt, manager): **Bernhard Mollenhauer** 16, 17. —**ITEMS**: **Wm. Wheelwright**, business manager for **Patti Ross**, is in town from a most successful circuit engagement. —**Charles A. Vining**, of the **Clara Morris co.**, was the recipient of a handsome floral piece the evening night from **Ramona Paul**, Native Son of the Golden West.

**San Francisco**—**MANAGER GEORGE McLEAN**, of the Grand, is on a business trip to San Francisco.

**SAN DIEGO**—**FISHER OPERA HOUSE** (John C. Fisher, manager): **Schilling's Minstrels** 21; big business. **Old Homestead** 24, 25.

**RIVERSIDE**—**LORING OPERA HOUSE** (Frank A. Miller, manager): **Milton and Dolores Nobles** 21; fair business. **Charles E. Schilling's Minstrels** 27; good house. **Patti Ross** 24; good business.

### FLORIDA.

**KEY WEST**—**OPERA HOUSE**: The three **S. Felix Sisters**, booked for the **Opera House** 12-17, failed to appear, so **Manager Otto** sent necessary papers for arrest of the managers of the co. for breach of contract. On Dec. 14 he received a letter from **St. Louis** that on account of an accident they were unable to make connections, and asked for a date next week. —**SAN CARLOS OPERA HOUSE**: **Wharton and Seville's Minstrels** 21.

**TAMPA**—**BRANCH'S OPERA HOUSE** (J. O. Bell, manager): Three **S. Felix Sisters** 12-14; poor business.

**OCALA**—**MARIAN OPERA HOUSE** (J. W. Selvester, manager): Three **S. Felix Sisters** 12, 20; large business.

### GEORGIA.

**AUGUSTA**—**GRAND OPERA HOUSE** (S. H. Cohen, manager): **Frank Daniels** in **Little Puck** 13; good house. He should have a better piece and better support. **Lewis Morrison** in **Faust** to excellent business 15. **Pulse of New York** 17; poor house.

**AMERICUS**—**GLOVER'S OPERA HOUSE** (Cain and Brown, managers): **Hettie Bernard Chase** gave two performances, matinee and night, to poor houses 9. **Mr. Potter of Texas** 12; satisfactory business. **Pulse of New York** 15; small but well-pleased audience.

**ALBANY**—**GRAND OPERA HOUSE** (Nelson and Shackelford, managers): **Hettie Bernard Chase** 13, 14; S. R. O. sign for the first time this season, was called into service.

**ROME**—**NAVIN'S OPERA HOUSE**: **Lizzie Evans** in **The Little Backsmith** to a good house 12. **Hettie Bernard Chase** 22.

**SAVANNAH**—**THEATRE** (T. F. Johnson, manager): **Lewis Morrison** in **Faust** 14; S. R. O. County Fair (Marie Bates); good house 15, matinee and night. **Pulse of New York** 20; good business.

**WAY CROSS**—**OPERA HOUSE** (W. P. Whelpley, manager): **The Fast Mail** 12; good business.

### ILLINOIS.

**SPRINGFIELD**—**CHATELAIN'S OPERA HOUSE** (K. J. Chatelet, manager): **McKee Rankin** and **Frederick Bryton** in their new play, **A Kentucky Colonel**, 24; small house. A fair-sized audience witnessed **Rita's Much Ado About Nothing** 15. **Tar and Tartar** 17; fair-sized audience. —**ITEMS**: **The Tar and Tartar co.** jumped from here to Kansas City, Mo., by special train, in order to open a week's engagement with a Sunday afternoon matinee. —**Manager J. J. Rosenthal**, of the **Tar and Tartar co.**, who will bring **West Bessie Bonshill** in **Playmate** next season, says the comedienne will bring some clever people with her from Europe.

**WAUKEGAN**—**OPERA HOUSE** (Erskine and Coon, managers): **Marie Heath** in **A Turkish Bath** 17; good house.

**PEORIA**—**THE GRAND** (J. S. Flaherty, manager): **Robert Downing** 20; **The Grey Mare** 21; both to splendid receipts. —**ITEMS**: **Remenyi** appeared at the Grand 17-18. **Manager Flaherty** and his racer made it pleasant for him during his stay. The co. will be off in Chicago until after New Year's. —**George O. Morris** arrived 17; good advance of **Don't Sully**. He will remain here booking time until 20. **Mrs. Morris** came down from Chicago to visit with him 18. He reports a pleasant and profitable Pacific coast trip. —**Saratoga Paul**, Schuyler, of O'Donohue's Neighbors, arrived 18. He is down for a speech on **The Moral Influence of Soap** at the regular meeting of **Jack Fishert's** **Parais Club**. The **Madeline Merli** co. passed through here 16 on their way to Pekin.

**ROCKFORD**—**OPERA HOUSE** (C. C. Jones, manager): **The Spider and Fly** attracted a large house 13. **The Grey Mare** was presented 15 to a large and well-pleased audience. **Madeline Merli** as **Fronten** 16; small house. **Modjeska** as **Imogen** in **Cymbeline** 14; large house.

**MOLINE**—**WAGNER OPERA HOUSE** (Frank Alderson, manager): **The New Monte Cristo** 14; good business.

**OTTAUWA**—**SHERWOOD'S OPERA HOUSE** (C. H. H. Sherwood, manager): **Charles A. Loder** in **Oh, What a Night!** 17; large and well-pleased audience. **Jane Combs** 21; medium business. **Madeline Merli** in **Fronten** 17; small business.

**QUINCY**—**OPERA HOUSE** (A. Dorr, manager): **Barnes and Summers** 12-17; good houses. **Natural Gas** 18; large attendance.

**LA SALLE**—**ZIMMERMANN OPERA HOUSE** (E. C. Zimmermann, manager): **Jane Combs** in **Black House** 14; small house.

**ENGLEWOOD**—**MARLOWE THEATRE** (Miller and Rogers, managers): **O'Donohue's Neighbors** 16, 17; good house. **The Pay Train** 18-20; fair business. —**ITEMS**: The management of the **Marlowe** has decided to reduce the ticket 25, 35, 50 and 75 cents, which, no doubt, will have the effect of largely increasing the attendance.

**AURORA**—**EVANS' GRAND OPERA HOUSE** (Ed. Northman, manager): **Kidnapped** 12; fair business. **Mike**, **Enka** in **Josephine** 15; medium house. **The Gladiator** was presented by **Robert Downing** to a good house 16. Our Irish visitors were not welcomed by a large house 16. **The Grey Mare** 17 to a fair house.

**BLOOMINGTON**—**NEW GRAND** (C. E. Perry, manager): **Tar and Tartar** 17; large audience. **Robert Downing** in his latest success, **Richard the Lion-Hearted** 14; good business. **Davis U. T. C.** co. 20; two performances to medium business.

**ELGIN**—**DE BOIS OPERA HOUSE** (F. W. Jencks, manager): Our Irish visitors 15; small house. **Grey Mare** 16; good house. **Madeline Merli** in **Fronten** 17; small audience. **Hewer Children** Concert 18; big business. **Modjeska** in **Mary Stuart** to capacity of house at advanced prices 20.

**LITCHFIELD**—**RHODES' OPERA HOUSE** (W. T. Whitely, manager): **Tar and Tartar** 16; poor business. —**Oscar P. Sisson** in **The Colonel** to fair business.

**GALESBURG**—**THE AUDITORIUM** (F. E. Bergant, manager): **Don't Sully** 15; good house. **Grey Mare** 20; good advance sale. **Spider and Fly** 26, and matinee; **The Voodoo** 20; **Midnight Alarm** 21; **Natural Gas** 24; **Katie Emmett** 25. —**OPERA HOUSE** (F. B. Kirch, manager): **Side Tracked** 20; audience well pleased. **Sam T. Jack's Forty Thieves** co.; crowded house.

**FREEDPORT**—**GERMANIA OPERA HOUSE** **Jane Combs** 27; **Charles A. Loder** 28.

**STREATOR**—**PLUMB OPERA HOUSE** (J. E. Williams, manager): **The Boston Mendicant's Quintette Club** gave a most meritorious entertainment 14; audience small. **Robert Downing** in **The Gladiator** 15; fine performance; good business. **Devil's Auction** 17; heavy business.

**JACKSONVILLE**—**GRAND OPERA HOUSE** (Smith and Holden, managers): **A Kentucky Colonel** 15; small house.

**STERLING**—**ACADEMY OF MUSIC** (Parcell and Bass, managers): **Side Tracked** 15; packed house.

**CAMPBELL**—**WALKER OPERA HOUSE** (S. L. Nelson, manager): **Pati Kavar** (Robinson's); fair house.

### INDIANA.

**INDIANAPOLIS**—**ENGLISH'S OPERA HOUSE** (Dickson and Talbot, managers): **Vernona Jarbeau** 21, 22. —**GRAND OPERA HOUSE** (Dickson and Talbot, managers): **Princeton Glee Club** 24; **Robert Downing** 25. —**EMPIRE THEATRE** (Heuck and Pennessy, managers): **Sam T. Jack's Forty Thieves** co. to good houses 12-24.

**ELWOOD**—**OPERA HOUSE** (P. T. O'Brien, manager): **McCabe and Young's Colored Minstrels** gave a poor performance to a light house.

**FORT WAYNE**—**MASONIC TEMPLE** (J. H. Simon, manager): **Tar and Tartar** Opera co. drew a big house 11. **Nellie McHenry** in **Night at the Circus** 14; fair business. **Charles Frohm** in **co.** in double bill, **Frederic Lemaitre**, and **Junior Partner** pleased an average house 15; **McCartay's Mishaps** 17; small house.

**MUNCIE**—**WYSON GRAND**: **The Burglar** 12; large audience. **Agnes Herndon** 14; large audience. **De Lange and Rising** in **Tar and Tartar** 27; big house.

**MADISON**—**GRAND OPERA HOUSE** (G. Deloste, manager): **Opera**, the **Finest** 14; **Uncle Hiram** 15; both to good houses.

**ANGOLA**—**CARTER'S OPERA HOUSE** (C. H. Jackson, manager): **Labadie Russell** co. in **Ingomar** 12; **Damon and Pethiss** 17; fair houses. **Kiddler's U. T. C. co.** 19. —**ITEMS**: **Croston's Opera House** is rapidly approaching completion. **Seamus and Landis**, of Chicago, are now putting in the scenery.

**MARION**—**SWEETSER'S OPERA HOUSE** (W. A. Livermore, manager): **Nellie McHenry** in **A Night at the Circus** 13; large audience. **Agnes Herndon** presented **La Belle Marie** 16 to a crowded house. **Frank M. Willis** played a return engagement in **Two Old Cronies** 19 to fair business.

**PLYMOUTH**—**CENTENNIAL OPERA HOUSE**: **Stevens and Lauer**, managers: **Owen Perrie's Uncle Isaac** 22; **A Pair of Jacks** 23.

**NEW ALBANY**—**OPERA HOUSE** (E. Boone King, manager): **Astor Woodhull** and a very capable co. presented **Uncle Hiram** to a large audience 14. **Mr. Woodhull** and **Troja** (a world do excellent work). —**ITEMS**: **Mr. Thomas**, the property man of **Uncle Hiram**, was taken ill in Cincinnati of typhoid fever. **Harry Green** is still making a hit as the "jay" advertiser of **Uncle Hiram** on the street. —**Arson Woodhull** and co. will next Christmas week at **Wilmington, Ill.**

**RICHMOND**—**PHILLIPS' OPERA HOUSE** (J. H. Phillips, manager): **Charlotte M. Stanley** in **Only a Paper** 13 failed to appear. **The Burglar** 14; good business. **Zeb the Cudchopper** 22; **Tangled Up** 23; return date. —**GRAND OPERA HOUSE** (G. W. Connor, manager): **The Rileys** 12-17; good houses at popular prices.

**STANFORD**—**GRAND** (King Cobba, manager): **A Trip to Chinatown** 13; fair house. —**PROFESSOR** (J. L. Gaves, manager): **Starlight** came 18; good house.

**FRANKFORD**—**COLUMBIA THEATRE** (J. J. Aughe, manager): **Agnes Herndon** 12; good house. **A Turkish Bath** 15; good business. **Pantasma** 19, 20; S. R. O. —**ITEMS**: **F. L. Verance**, advance of **O. V.** of the **Finest**, was here 15. **Mr. Verance** is a member of the **K. of P. Lodge** of this city. —**THE CHRISTMAS MIRROR** is a "corner."

**LAFAYETTE**—**GRAND OPERA HOUSE** (F. E. D. Metcally, manager): **Tar and Tartar** 14, capacity of the house. **McCartay's Mishaps** 15; fair business. **A Trip to Chinatown** 17.

### IOWA.

**HURLINGTON**—**GRAND OPERA HOUSE** (F. W. Chamberlin, manager): **Still Alarm** 12-20 performances, to excellent business; audiences well pleased. **Bill Nye** and **Barbark** 15; pleased a large and fashionable audience. **Charles H. Yale's Devil's Auction** co. played to big business 13 and gave a performance of more than average merit.

**ATLANTIC**—**OPERA HOUSE</**

Minstrels; good business. Boston Opera co. 16, 17; crowded houses; performance excellent. Mikado by local talent; crowded house.

### MAINE.

**PORTLAND**—LOTHROP'S THEATRE (G. E. Lothrop, manager): Dockstader's Minstrels, with the strongest attraction on the road (149) against them, played to capacity of the house 15, and gave the best musical entertainment ever seen here. House dark 10:30. George A. Baker Opera co. 25 for two weeks. —**CITY HALL** (Mrs. C. Stockbridge, manager): Rice's co. in 1909 drew large audiences 15-17. —**ITEMS**: The Baker Opera co. arrived here 25 from St. John, and will rest here until 26. —**IRA C. Stockbridge** is quite ill with nervous prostration. —**Manager** Tuckersbury has returned from a trip to Boston. The Elks entertained a few of the top co. and several of Dockstader's at a social 15, while the genial Dockstader was entertained socially by Manager Tuckersbury and a few friends. —**Manager** George A. Baker passed through here en route to New York 25, where he will remain the rest of the week. —**George E. Lothrop** contemplates erecting a first-class combination theatre in Providence. His new house at Pawtucket is one of the handsomest in New England, and was modeled after the plan of the Howdoin Square Theatre, Boston.

**BANGOR**—OPERA HOUSE (Frank A. Owen, manager): Dockstader's Minstrels 20; large house. —**AUGUSTA**—NEW OPERA HOUSE (Frank A. Owen, manager): The Lillian Nordck Grand Opera co. 14; receipts, \$3,000. Dockstader's Minstrels 16; large and pleased audience.

### MASSACHUSETTS.

**AMESBURY**—OPERA HOUSE (John Mahoney, manager): Rice's Surprise Party in 1909, 24; capacity of the house.

**ATTLEBORO**—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Charles Frohman's Boston Stock co. played to a fairly good house 19. —**ITEM**: Edwin C. Jepson, formerly with the Wess Helyett co., is now business manager of the Surrender. Upon his retirement from the former co. he was presented with a handsome cane and umbrella by members of the co.

**FALL RIVER**—ACADEMY OF MUSIC (William J. Wiley, manager): The Mora Williams co. closed their week's engagement 17 with The Sliding Hand to a large house. The Bernhard-Lisman String quartette, assisted by E. Lee Berg, Parkyn and George J. Parker as soloists, concertized to the delight of a fair-sized audience 19.

**WOBURN**—CITY THEATRE (W. W. Cross, manager): James J. Corbett in Gentleman Jack to the largest audience that ever packed themselves within the walls of this house 15. Corbett, Brady and Delaney were broad smiles and were well received by large audience. A Fair Rebel had a good house, and was presented by a good co. 17. —**SAINT THOMAS** (A. B. White, manager): Variety 16; again doing fair business at this house.

**SPRINGFIELD**—COURT SQUARE THEATRE (D. O. Gilmore, manager): The opera Priscilla, presented 15, by local amateurs, attracted large audience. De Wolf Hopper in Wang 19; S. R. O. —**GILMORE'S OPERA HOUSE**: She Couldn't Carry Three 16; small audience.

**LOWELL**—OPERA HOUSE (John F. Congrove, manager): A Fair Rebel 15; very small house. Carroll Johnson in The Irish Goddess 15; poor attendance. James J. Corbett in Gentleman Jack 16 attracted the largest audience of the season. Fair Foster Barlesque co. 17; poor business. The Country Circus opened a week's engagement to a full house 19. —**MUSIC HALL** (Thomas and Watson, managers): Life of an Actress 19-21; East Lynne 22-24; very satisfactory receipts. —**RIJOU THEATRE** (Abel Spitz, manager): Mr. Spitz's own combination of variety and drama proved a good attraction; large houses 19-21. —**ITEM**: Lowell is to have a new theatre for the summer season, to be erected at Lake View Park, a suburban pleasure resort, with Ab. Spitz, of the Bijou, as manager.

**GREENSBURG**—OPERA HOUSE (Charles S. Hubbard, manager): The Foresters pleased a large house 13.

**MARLBORO**—THEATRE: Lillian Lewis in Lady Lil 17; good business.

**NEW BEDFORD**—OPERA HOUSE (W. W. Cross, manager): Gilmore's Band 17; fair-sized audience. Co. will be off until after the holidays. James J. Corbett in Gentleman Jack 16; large audience. —**LIBERTY THEATRE** (F. C. Barre, manager): Specialty; fair business. —**ITEMS**: The Choral Association here has an offer to take part in the festival at the World's Fair. An out of town speculator purchased a lot of tickets for Gentleman Jack, but was obliged to sell most of them at half-price. The attendance at the Opera House there for this season has been good, and the attractions worthy the patronage. Manager Cross has many other strong attractions to come, among them Jananach and S. Arden.

**FITCHBURG**—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Lillian Lewis in Lady Lil 16; fair-sized audience.

**MILFORD**—OPERA HOUSE (W. E. Kendall, manager): Lillian Lewis in Lady Lil 16; small house. A. C. Sidman in Squire Haskins 17; fair house.

**LAWRENCE**—OPERA HOUSE (A. L. Grant, manager): The Country Circus played good houses 15-17. Fair Foster Barlesque co. 15; fair house.

**WALTHAM**—PARK THEATRE (William D. Bradstreet, manager): A Fair Rebel 15; good business. Topsy 20; business fair. John A. Coleman made a hit in his walk round act. Hands Across the Sea 16; business good. —**ASHEVTS TEMPLE**: Boston Rivals 17; good business.

**MILFORD**—MUSIC HALL: Old Jed Proddy gave a satisfactory entertainment 16.

**WATSON**—MUSIC HALL (A. B. White, manager): Carroll Johnson in The Goddess 15; large house. —**ITEM**: Work on our new opera house is progressing rapidly. It is now roofed in, and workmen are finishing the interior. Manager Jordan is pushing the work to completion, having two gangs of workmen, night and day. Mr. Jordan has proved himself a builder, and the proper man for manager.

**ADAMS**—OPERA HOUSE (E. R. Karner, manager): The Runaway Wife 17.

### MICHIGAN.

**SAGINAW**—ACADEMY OF MUSIC (S. G. Clay, manager): Bobby Gaylor in Sport McAllister delighted a very large audience 13. Junior Partner 14; crowded house.

**FORT HUNTER**—CITY OPERA HOUSE (L. A. Sherman, manager): Ida Van Courtland 14; light house. By Wm. O'Connell 16; fair audience.

**DOWAGIAC**—OPERA HOUSE (L. Lewis, manager): Madame Pre Concert co. played a large audience 19. Guy Brothers' Minstrels 21. —**ITEM**: Colonel Robert G. Ingersoll will dedicate the new Rock-ath Auditorium Jan. 19.

**GRAND RAPIDS**—POWERS' GRAND (William B. Powers, manager): S. J. Smith Russell received an ovation 19, 20. The house was all sold before the curtain rose both evenings, and standing room was hard to find. The receipts were over \$4,000 and caused an expansive smile to spread over the faces of Managers Berzer and Powers. Peaceful Valley and A Poor Relation were the plays put on, and the audience were well pleased. The plays were mounted in a first-class manner. —**GRAND OPERA HOUSE** (O. Stair, manager): The Dago 19-21; fair-sized audience.

**JACKSON**—HUBBARD OPERA HOUSE (Waldron and Todd, managers): Mark Murphy in O'Donell's Neighbors 13; fair business. Ida Van Courtland opened a three nights' engagement 19 to good business.

**LANSING**—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Schubert Male Quartette V. H. C. A. course, had a large and appreciative audience 14. Mr. and Mrs. Robert Wayne, with a fair co., opened in Purgatory at cheap prices to big business 19. Under the Lion's Paw 15. —**ITEM**: Oscar M. Dunn joined the Robert Wayne co. here 10. —**The** litigation between Manager Baird and the Grand Rapids Furniture Co. over the theatre chairs, has been decided in favor of the former. —**Harry** Nimble's guest of the Wayne co. during their engagement here.

### MINNESOTA.

**CHICAGO**—GRAND OPERA HOUSE (J. F. Connelis, manager): James O'Neill presented his

new play Fontenelle to a large-sized audience 19. Mr. O'Neill made an unequalled hit in the title role. His support was fair. Emma Furey, a Winnipeg girl, who appeared as Madame de Pompadour, was recalled at the close of the third act and presented with an elegant diamond solitaire by Judge Carter on behalf of her local admirers. —**HUBBARD OPERA HOUSE** (Jacob Litt, manager): Master and Man opened a week's engagement 16 to two very large houses. —**ITEMS**: The Grand Opera House management are experimenting with popular-priced matinees, resulting thus far in increased receipts. A benefit will be given for the Hibernia Rifles at the Grand New Year's week, during Joseph Murphy's engagement.

**ST. PAUL**—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Pitou's co. of Pavers presented Across the Potomac 15, opening to good houses and well-pleased audiences. Joseph Murphy in Kerry Gow and Shaun Rhine 16-18. —**LETT'S GRAND OPERA HOUSE** (Frank L. Baby, manager): Anderson's excellent co. produced Kingpin 15, opening to full houses. Georgia Waldron plays the role of Grace Raybrook, the heroine, in a neat and pleasing manner. Isabel Waldron does an excellent piece of acting as Annie Blake, and met with merited recognition. D. K. Higgins as the German duke, and Charles Moore as the French partner, well deserve mention. Gusts Mortimer and Lily Burham met with noticeable favor in their specialties. Von Vonson 21-23; Bottom of the Sea Jan. 1-7. —**OLYMPIA THEATRE** (Ned Thatcher and Mark E. Ferry, managers): A good olio, The Black Chemist, and McInty's Blunders 15-19 to good houses. New people: Max Champion, James Walbrook, Millard Fillmore. —**ITEMS**: Joseph Murphy and his co. are taking a rest in this city week of 18. Katie Emmett and co. were in the city Sunday 18-20.

**DULUTH**—TEMPLE OPERA (John T. Conlon, manager): Macdonald 14, 15; large houses. Two Old Cronies 17; small house. The Warner Sisters, who are well and favorably known in Duluth from their connection with the Calhoun Opera co., did some pretty dancing and were encored. Katie Emmett in Killarney 19; large and very enthusiastic house. The cast was very much above the average of one night co., and the ensemble was pleasing. —**THE LYCEUM** (Arthur E. Miller, manager): Joe Murphy 16 in The Kerry Gow to a \$4,000 house, as reported by Treasurer Little, and 17 in Shaun Rhine to one very nearly as large. —**ITEMS**: Modjeska appears at The Temple 17, 18 and matinee, and Across the Potomac 18, 19 at the Lyceum for Christmas attractions.

**GRAND RAPIDS**—GRAND OPERA HOUSE (W. O. Forde, manager): Peter's Pipers open a five nights' engagement 12 with Caprice. They proved to present other popular piracies during their engagement, including Master and Man, and The Private Secretary. —**ITEMS**: E. C. Wilson, proprietor and manager of the Wilson Theatre co., who has achieved an unenviable reputation as an audacious play-pirate, was, owing to poor business, obliged to close his season 21 in a small and neighboring town.

**STILLWATER**—GRAND OPERA HOUSE (Edward Durant, manager): Gus Williams in April Fool 17; excellent performance to a small but pleased house. Two Old Cronies 14; fair business.

**ROCHESTER**—GRAND OPERA HOUSE (C. Van Campen, manager): Orrin's Columbia Players 19-21.

**WINONA**—OPERA HOUSE (E. K. Tarbell, manager): Chaucer Olcott, under the management of Augustus Pitou, appeared in Scanlan's comedy drama Mavourneen to a good house 15. Mr. Olcott's singing was fine.

**COONAPORT**—GRAND OPERA HOUSE (L. I. Columbus, manager): Northern Lights co. 14-17; poor business.

### MISSISSIPPI.

**JACKSON**—ROBINSON'S OPERA HOUSE (Joe Dreyfus, manager): Little's World to light business 17. Jennie Holmes 19-21.

### MONTANA.

**ANACONDA**—EVANS' OPERA HOUSE (John Maguire, manager): Calhoun Opera co. in Said Pasha 13; good business. —**ELKS**: Lodge 219, B. P. O. G. gave a musical social session 21, which was very successful.

**HELENA**—MINE'S OPERA HOUSE (J. C. Remington, manager): Calhoun Opera co. 15-17; best turnout night business ever played at this house. John Dillon 18, 19; Alex. Selmi 20, 21. —**ITEM**: Helena Lodge 219, B. P. O. Elks gave a ladies' social session 16, which was very enjoyable.

**BUTTE**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): W. A. Brady's After Dark 14-16; good business. —**ELKS**: Silver Bow Lodge 219, B. P. O. G. will give a ladies' grand social session 3.

**PHILIPSBURG**—MCDONALD'S OPERA HOUSE (A. A. McDonald, manager): Calhoun Opera co. in Said Pasha 13; fair house; performance excellent.

### MISSOURI.

**WARRENSBURG**—NAGOLLA OPERA HOUSE (Bartman and Markward, managers): New York Star Novelty co. booked for 15 failed to appear. Ship Brothers' Bell Ringers co. gave an excellent performance to a large audience 16.

**CAPE GIRARD**—OPERA HOUSE (John F. Schuchert, manager): Barlow Brothers' Mammoth Minstrels gave a fine performance to a full house 16.

**JOLIET**—OPERA HOUSE (H. B. Haven, manager): Thomas W. Keene 17; fair business. Performance excellent. J. Freys Lewis 18; light house; good performance. —**CLUB THEATRE** (John T. Seip, manager): Jean Voorhees 13; Walker Whiteside 16; both to poor business.

**CARTHAGE**—GRAND OPERA HOUSE (E. J. Thacker, manager): Walker Whiteside in Richelieu 15; small audience.

**CLINTON**—CITY OPERA HOUSE (Dr. S. T. Reid, manager): Linden Trio 15 gave a good entertainment. Ship Brothers' Hand Bell Ringers Concert co. canceled 17.

**AUBURN**—OPERA HOUSE (W. T. Branham, manager): Only a Farmer's Daughter 17; good house.

**ST. JOSEPH**—SPOTLER'S OPERA HOUSE (C. P. Elliott, manager): Spider and Fly co. 12; fair audience. Uncle Josh Sprucey, a colorable imitation of Denham Thompson, 13's Josh Whitcomb, with a rustic band and street parade accompaniment, to fair business 15. Nora Macree 16; good house.

**ITEM**: Work on the new Crawford, erstwhile Bijou, is being pushed regardless of unfavorable weather. It is Mr. Crawford's intention to have it ready by March 1, 1910.

**SEDALIA**—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): The Mikado was given very enjoyably by local talent to a large house for the benefit of Sedalia Hospital 15. Spider and Fly 16.

### NEBRASKA.

**OMAHA**—BOYD'S THEATRE (Thomas F. Boyd, manager): Spider and Fly entertained a series of large audiences 16-18. Stuart Robinson opened a half week's engagement 19 to a large and appreciative audience. The Bachelors was presented for the first time in Omaha since the dissolution of the Robinson and Crane partnership. To quote Mr. Carter, Omaha critic for the World Herald, "The Bachelors is a certain-quiet prolonged to four full-fledged acts." However true this may be, in the hands of Mr. Robinson and his efficient co., the piece is none too long for the audience. She Stoops to Conquer and The Henrietta will be given later. —**PARKWAY STREET THEATRE** (W. J. Burgess, manager): Frank Mayo and a fairly good co. presented Davy Crockett to fair business 15-17. We think Mr. Mayo made a mistake in a bad doing legitimate. Shipped by the Light of the Moon turned away people at the Sunday performances 18. —**ITEM**: The new and reduced prices at the Boyd will doubtless result in an increased bank balance for the management.

**LINCOLN**—THE LANSING (E. A. Church, manager): Leavitt's Spider and Fly, with a good co. and some new specialties, had a big house 15. Mendocino Quinette Club, under the auspices of the State University, 16. Nora Macree and L. D. Opera co. in Miss Helyett 17. The first co. in the history of the Lansing which has failed to keep its date was the James T. Powers co., and although the scenery was placed on the stage, an all propriety and baggage were in the dressing-rooms, the co.

was snowbound thirty-five miles out of the city, and did not arrive until late at night. —**ITEM**: F. L. D. M. Crawford, manager: A co. calling itself Elmore's Fun-Makers, played Eliza's Burglar, under the title of Dove and Hawk 15, 16, and advertised on their bills such plays as Prince and Pauper, Little Lord Fauntleroy, Monte Cristo, Linnvale, etc. "Yankee Moore" in Uncle Josh Sprucey 16, 17; Frank Mayo 19 in Davy Crockett.

**FREMONT**—LOVE OPERA HOUSE (Ellick and Miller, managers): Bottom of the Sea did fairly well 14. Midnight Alarm attracted a good many of our firemen citizens 15. Nora Macree 16.

**KEARNY**—OPERA HOUSE (J. J. Osborn, manager): The Nobles Dramatic co. closed a very successful week's business 17.

### NEW HAMPSHIRE.

**DOVER**—CITY OPERA HOUSE (George H. Bennett, manager): Fay Foster Barlesque co. 15; good house.

**NASHUA**—THEATRE (A. H. Davis, manager): Fay Foster Barlesque co. to a fair house 14. Lillian Lewis in Lady Lil gave a fine performance 20 to a small house, owing to holidays.

**PORTSMOUTH**—MUSIC HALL (John O. Ayers, manager): Dockstader's Minstrels packed the house 20.

### NEW JERSEY.

**LONG BRANCH**—BROADWAY THEATRE (Nelson Cannon, manager): Joshua Simpkins to a big house 19. George Hill 20-21. —**OPERA HOUSE** (George M. Jettie, manager): Souvenir co. failed to appear.

**NEWARK**—MINER'S NEWARK THEATRE (Col. W. M. Norton, manager): Hopkins' Tans-Oceanic Specialty co. to big houses 19-21. Blue Jeans 20-21. —**ITEM**: The Power of the Press 15-17; good business. The Brothers Byrne in 3 Bells 18-20; good business. Cruiseland Lawn 20-21. —**WALDMAN'S OPERA HOUSE** (Fred. Waldman, proprietor): Rose Hill English Folk co. to big business 19-21. Weber and Field's Own co. 20-21.

**ELIZABETH**—TEMPLE OPERA HOUSE (A. S. Simonds, manager): J. K. Emmett 14; fair house. A Breezy Time 17; small house. Mr. Potter of Texas, booked for 18, failed to appear, advance sale, however, very light. Danger Signal 21; fair house.

**CANDLER**—TEMPLE THEATRE (C. L. Durban, manager): A Railroad Ticket 17; good business. Philharmonic 20 (local); crowded house.

**THIRTON**—TAYLOR OPERA HOUSE (John Taylor, manager): There were large audiences present to witness Escaped from Sing Sing and Barred out, presented by the Thomas E. Shea co. 15-17. The audiences were much pleased with the work of the co. A large audience was pleased with Fritz in Ireland, given by J. K. Emmett and co. 19. The scenery was quite attractive. Mr. Potter of Texas did not appear as billed 21, owing to business troubles in the upper part of the State.

### NORTH DAKOTA.

**FARGO**—OPERA HOUSE (Charles Gottschalk, manager): A Model Husband 17; packed house.

### NEW YORK.

**ALBANY**—HARRIS' BURGER HALL (O. H. Butler, manager): The Power of the Press 15-17; good business. James E. Wilson gave a most impressive impersonation of Steve Carson. Dorothy Kingdon, in the character of the newshawk, was surprisingly good considering it is her first season on the stage. The rest of the co. is thoroughly capable. —**LELAND OPERA HOUSE** (H. P. Soulier, manager): Fanny Davenport in Cleopatra 19-21; The English Rose 20-21; Brimrose and West's Minstrels 22; Rose and Charles Coghlan in Diplomacy 20-21. —**FAMILY THEATRE** (C. H. Smith, manager): The Runaway Wife drew good houses week of 19-21. Harry Crandall in A Busy Day 20-21. —**GAIETY THEATRE** (Thomas Barry, manager): London Sports and Female Athletic Club 19-21; business fair. London Gaiety Girl's 20-21.

**BUFFALO**—ACADEMY OF MUSIC (Meech Bros., managers): Joseph, a clever comedy from the pen of Ramsay Morris, brought our crowded houses during the entire engagement, despite the fact that the week preceding Christmas is supposed to be the dulllest in the year among the theatres. Jane 20-21. —**STAR THEATRE** (M. S. Robinson, manager): Wilson Barrett in repertoire 20-21. —**LYCEUM THEATRE** (H. H. Eldred, manager): Newton Boers lost in London 19-21; splendid business. One of the bravest 21-23. —**CHICK STRAITS THEATRE** (H. R. Jacobs, manager): Melodrama has again supplanted the variety, and the Two Sisters played a return date to excellent houses. Struggle of Life 20-21. —**SHEA AND SHEA'S MUSIC HALL**: The star attractions of the city are at Shea's. Dorothy Denning was the cause of raising the price of admission, and on account of her special reputation in Buffalo drew crowded houses. This week Foxe's has been added and the crowds are enthusiastic.

**SYRACUSE**—H. R. JACOBY'S OPERA HOUSE: Katherine Robert 15; 17; fair business. Charles McCarthy in One of the Bravest 19-21; good houses. A Busy Day 20-21; James J. Corbett 20-21; Lord Rooney 20-21; Midnight Special Jan. 24. —**WIEGAND OPERA HOUSE** (Wagner and Rea, managers): Brimrose and West's Minstrels attracted largely 19-21. Morris Cronin's club-swinging act is the best seen here, and was generally commented on by press and public. Annie Ward Tiffany in Lady Blarney to good attendance 19-21. Miss Tiffany was formerly a Syracusean. Fanny Davenport in Cleopatra 20-21; The Lost Paradise 20-21; Wilson Barrett 21; K-janika 30-31. —**ITEM**: It is now given out as authentic that Mr. Hobbie will build a new theatre on the site of the old Shakespeare Hall. Manager P. Lumber's pretty little daughter, Inez, was the winner in a contest for a doll at the doll show given here last week.

**SCHENECTADY**—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): The Dark Side of a Great City gave a satisfactory performance to a very light house 20. —**ITEMS**: Charles P. Benedict, the manager of the new opera house, has taken up his residence in this city. Mr. Benedict is a young man who understands the theatrical business thoroughly, and there is no doubt but that the new house will prosper under his management. The house will be opened Feb. 1. —**Charles** Otis, late of the Mora co., has been engaged as advertising agent for the new opera house.

**ELmira**—OPERA HOUSE (Wagner and Reis, managers): Annie Ward Tiffany in Lady Blarney 17; small audience, performance deserving of better patronage. K-janika 19; fair attendance. —**QUEEN CITY MUSEUM** (formerly Madison Avenue Theatre, Frank Stanselle, resident manager): Large audiences daily. —**ITEM**: Dan Quinlan, interlocutor of George Wilson's Minstrels, is spending the holidays with his family in this city.

**OGDENSBURG**—OPERA HOUSE (Charles B. Hubbard, manager): The Foresters played a large house 13.

**ROSEL**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): K-janika 15; good business. The Dark Side of a Great City 16; light house 17.

**ONEIDA**—MURPHY OPERA HOUSE (E. J. Preston, manager): K-janika 16; fair house.

**ROSELLEVILLE**—SHATTUCK OPERA HOUSE (C. L. Farrington, manager): Newton Boers in Lost in London had a light house 19. The Play Train had an excellent house 19. Jane, under the management of Charles Frohman, had a large and fashionable house 20.

**AUBURN**—BURN'S OPERA HOUSE (E. S. Newton, manager): London Gaiety Girl's to fair business 16. Little Nugget Comedy co. to a good house 17.

**NORWICH**—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Lucier's Minstrels to a large and well-pleased audience 16.

**MIDDLETOWN**—CARTER THEATRE (Horace W. Carey, manager): Ada Gray in East Lynne 16.

**SALAMANCA**—GIBSON OPERA HOUSE (C. R. Gibson, manager): Fast Mail 17; 18; business. A Knotty Affair, return date, packed the house 17.

**BALDWINVILLE**—HOWARD OPERA HOUSE (Wandell and Bielew, managers): Decker Brothers' Minstrels 15; first-class performance; audience well pleased.

**WATERTOWN**—CITY OPERA HOUSE (E. M. Gates, manager): Brimrose and West's Minstrels

played a large audience 15. Lost in London 19; poor business. A Knotty Affair 17; fair business.

**CAROLINA**—GRAND OPERA HOUSE (McKee and McLean, managers): Annie Ward Tiffany 15; fair-sized audience. Decker Brothers' Minstrels 16; good business.

**JAMESTOWN**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Ole Olson 16; S. R. O. A Soap Bubble dropped in on short notice 20. —**ITEM**: Matt Leland, agent for Ullie Abernethy, will cover his connection with that co. 25.

**NIAGARA FALLS**—PARK THEATRE (H. A. Foster, manager): The Two Sisters 15; fair business.

**PLATTESBURG**—ACADEMY HALL: Walter Emerson Concert co. failed to appear 19 as advertised on account of small advance sales. —**ITEM**: The Clifton Opera House, under the management of W. A. Brown, will open about March 1.

**SHIRASBURG**—STOCK'S OPERA HOUSE (Clark and DeLeon, managers): A Knotty Affair 16; fair house. Husband and Wife 17; good business.

**COHING**—OPERA HOUSE (A. C. Arthur, manager): K-janika 20; good house.

**AMSTERDAM**—OPERA HOUSE (A. Z. Wolf, manager): Harry Crandall in A Busy Day to an undeservedly small audience 20.

**COIDES**—CITY THEATRE (E. C. Gann, manager): Varney's Vendetta co., with Henry Benham leading, 16; satisfactory business.

**ALBION**—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Decker Brothers' Minstrels gave a poor performance to the smallest house of the season 20.

**POUGHKEEPSIE**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Country Circus 15; one of the largest houses of the season; audience delighted. Performance good. —**ITEM**: The California Opera co., booked for the 21st, failed to materialize.

**CANASTOTA**—BRUCE OPERA HOUSE (E. J. Preston, manager): The Westerner, 17, did good business; first class performance.

**LOCKPORT**—HOBBS OPERA HOUSE (H. A. Foster, manager): Two Sisters 19; to good business. Protection Hook and Ladder Co. No. 1 gave a minstrel performance of a very high order to S. R. O. 19, 20.

**LYONS**—MEMORIAL HALL (W. J. Hines, manager): Walter Emerson concert 17, People's Star course. The Westerner 20. Return date, both to good business. Little Nidjet 21, benefit of John Mills, to good business.

**SOCIETY**—LYCURE THEATRE (A. E. Wolf, manager): The Lost Paradise attracted fine audiences during the week ending 21. —**ITEM**: Grand House (H. R. Jacobs, manager): The Struggle of Life played large houses week ending 21. —**ACADEMY** (H. R. Jacobs, manager): Large audiences greeted The London Gaiety Girls 19-21. The many specialty acts were warmly received. Nobody's Claim 20-21. —**MUSE THEATRE** (M. S. Robinson, manager): Large patronage week 19-21. Variety 21-23.

**ST. JOHNS**—FIFTH AVENUE OPERA HOUSE (J. Edgar Hall, manager): The Garricks 14; large and fashionable audience. Joshua Simpkins 20; good house. Go-Won-Go Mohawk 21; small house.

**SARATOGA SPRINGS**—TOWN HALL (Hill and Conlan, managers): Arthur Heban's co. presented The Protesters to a large and fashionable audience 16. Professor J. B. de Mott gave a very instructive lecture on "Electricity" in the V. M. C. A. Course, before a packed house 16.

**PORT JERVIS**—LEA'S OPERA HOUSE (George Lea, manager): Louise Hamilton closed a week's engagement 17 to fair business.

**PENN VAN**—SHEPARD OPERA HOUSE (C. H. Sisson, manager): St. Perkins gave a fair performance 19 to fair business. Annie Ward Tiffany gave a good performance to a good business 20.

**MALONE**—OPERA HOUSE (A. R. Stritt, manager): Francesca Redding and Hugh Stanton 15-17; fair-sized audiences. Walter Emerson Concert co. 20; light house. Both co. deserve better patronage.



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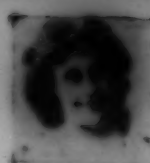
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Ladies and gentlemen thoroughly and practically prepared for the professional stage. Class

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Graduates of this school have been placed with

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Weekly expenses, including gas, electricity, front

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of stage, extreme width, 60 feet; extreme depth, 20

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Pupils prepared vocally for the stage. Distinct enunciation and natural tone production.

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Carry a stock of over 3,000 costumes adapted for historical, theatrical, masquerade or operatic presentations, which are offered for sale at low prices, or can be rented by responsible parties in any part of the United States or Canada, on reasonable terms. Special designs prepared. Band, military and society uniforms and equipments. Theatrical tights, shoes, swords, and in fact every requisite for the stage or parlor entertainments.

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ALBANY, N.Y. SEASON OF 1892-93. L. P. SOULIER, Mgr.

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W. H. CRANE.  
DOSE COGHAN.  
FANNY DAVENPORT.  
DOCKSTADER'S MINSTRELS.  
THE OLD HOMESTEAD, BENJAMIN THOMPSON.  
JOSEPH MURPHY.  
CHARLES MATHEWS' COMPANIES.  
PRINROSE AND WEST.  
HANLON GROS' ATTRACTIONS.  
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Jan 12, 13, 26, 27, 28, 30  
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**A TURKISH BATH** (E. H. Macey, mgr.): Decatur, Ill., Dec. 28. Petersburg 29. Hannibal, Mo. 30. Marceline 31. St. Joseph Jan. 1. Leavenworth, Kan. 2.

**A FAIR KEHEL** (Edward R. Mawson, mgr.): Boston, Mass., Dec. 26-31. Brooklyn, N. Y., Jan. 2. Pitts-

mond, Md., 9. Marion 10, Lafayette 12.  
DANIEL A. KELLY: Shelbyville, Ill., Dec. 23, 1891.  
St. Louis 30, 31.  
English Bone (Proctor and Turner, mfgs.):  
bony, N. Y., Dec. 25-A. Newark, N. J., 29-31, Philadelphia, Pa., Jan. 2-7, Baltimore, Md., 9-12.

Wis. Dec. 28, Elgin, Ill. 29, Cedar Rapids, Ia.  
Des Moines 31, Omaha, N-b., Jan. 2-3, Lincoln 4  
St. Joseph, Mo., 6, 7, St. Paul 8-12  
**JARDEAU:** Cedar Rapids, Ia., Dec. 29, Des Moines  
30.  
**JOHN F. SHERIDAN COMEDY:** New Orleans, La.

O., Dec. 28, Indianapolis, Ind., 29 31, Cincinnati,  
O., Jan. 27, New York city 9 31.  
**NUTMEG MATCH** (Sol. Litt, acting mgr.): Cincinnati,  
O., Dec. 26-31, St. Louis, Mo., Jan. 2-7, Chicago,  
Ill., 8-14.  
**N S WOOD** (W. A. Edwards, mgr.): Chicago, Ill.

St. FELIX SISTERS Cordele, Ga., Dec. 21,  
baby 2<sup>nd</sup>, Monticello, Fla. 30. 31.

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**TORRETT CONCERT:** (Gustave Thalberg, mgt.):  
 Irwin, Pa., Dec. 20. McKeesport 21. Hornellsville  
 Pa., 21. Uniontown 21. Youngstown, O., 21. New  
 Castle, Pa., 21. Oil City 21. Tidiout 21. Warren 21.  
 Erie 21. Bradford 21. Jamestown, N. Y., 21. Buffalo  
 21.

**THE FINE OF CHAMPAGNE:** (Charles MacGoschy,  
 mgt.): New York city Dec. 20-indefinite.  
**WILBUR OPERA:** Pittsburgh, Pa., Dec. 20-21.  
**WALTER EMERSON CONCERT:** (Spencer Apollonia,  
 mgt.): Utica, N. Y., Dec. 20, Waverly 21.

**VARIETY AND BURLESQUE.**  
**CITY SPORTS BURLESQUE:** Philadelphia, Pa., Dec.  
 20-21.  
**CAROL BURLESQUE:** (Sam T. Jack, mgt.): Louis-  
 ville, Ky., Dec. 20-21.  
**CITY CLUB BURLESQUE:** (T. E. Mico, mgt.): Provi-  
 dence, R. I., Dec. 20-21.  
**PORT THOMAS BURLESQUE:** (Sam T. Jack, mgt.):  
 Milwaukee, Wis., Dec. 20-21.  
**FAY FOSTER BURLESQUE:** Washington, D. C., Dec.  
 20-21. New York city Jan. 2-7.  
**FRENCH POLLY BURLESQUE:** (R. Manchester, mgt.):  
 Brooklyn, N. Y., Dec. 20-21.  
**FIELDS AND HANSON SPECIALTY:** Boston, Mass.,  
 Dec. 20-21.

**GUS HILL'S NEW YORK STARS:** (Gus  
 Hill, mgt.): New York city Dec. 20-21. Baltimore  
 Md., Jan. 2-7. Washington, D. C., 2-7.  
**GEORGE DIXON SPECIALTY:** (Baron, N. Y., Dec.  
 20-21. Pittsburgh, Pa., Jan. 2-7. Newark, N. J., 2-7.

**GUS HILL NOVELTIES:** New York city Dec. 20-21.  
 Montreal, P. Q., Jan. 2-7. Jersey City, N. J., 2-7.  
**GESTER AND WILLIAMS SPECIALTY CO.:** Provi-  
 dence, R. I., Dec. 20-21.  
**HARRY W. WILLIAMS:** (Harry W. Williams, mgt.):  
 Cleveland, O., Dec. 20-21.  
**HATHAWAY VAUDEVILLE:** (Piano, Ill., Dec. 20,  
 Spring Valley 20-21.  
**HOWARD ATHLETIC:** (John D. Hopkins, mgt.):  
 Chicago, Ill., Dec. 20-21.  
**HARRY WILLIAMS' OWN:** (Harry W. Williams, mgt.):  
 Pittsburgh, Pa., Dec. 20-21.  
**HARRY WILLIAMS' OWN:** (Harry W. Williams, mgt.):  
 Lawrence, Dec. 20. Brooklyn 21. Taunton 21. Fall  
 River 21. Brooklyn, E. D., Jan. 2-7.  
**IRWIN BROTHERS SPECIALTY:** New York city  
 Dec. 20-21.  
**IMPERIAL VAUDEVILLE:** Port Jervis, N. Y., Dec.  
 20-21.  
**LONDON SPORTS:** (E. F. Rush, mgt.): Troy, N. Y.,  
 Dec. 20-21.  
**MAY HOWARD BURLESQUE:** (T. E. Mico, mgt.):  
 Chicago, Ill., Dec. 20-21. Milwaukee, Wis., Jan. 2-7.  
**MAY RUSSELL BURLESQUE:** New Haven, Conn.,  
 Dec. 20. Springfield, Mass., 20-21. Brooklyn, N. Y.,  
 Jan. 2-7. New York city 2-7.  
**MULDOON'S SPECIALTY:** Brooklyn, N. Y., Dec. 20-21.  
**McKENRY'S ENGLISH SWIGS:** (McKenry and Mc-  
 Kenry, mgt.): Brooklyn, N. Y., Dec. 20-21.  
**NIGHT OWLS BURLESQUE:** (Robt. Manchester, mgt.):  
 Baltimore, Md., Dec. 20-21.  
**REILLY AND WOODS:** Cincinnati, O., Dec. 20-21. St.  
 Louis, Mo., Jan. 2-7. Chicago, Ill., 2-7.  
**RENTZ-SANTLEY BURLESQUE:** (Abe Leavitt, mgt.):  
 St. Louis, Mo., Dec. 20-21.  
**SAN DEVERE:** New York city, Dec. 20-Jan. 7.  
**TONY PASTOR:** New York city Oct. 31-in-  
 definite.

**TRANS-OCEANIC SPECIALTY:** (John D. Hopkins,  
 mgt.): Philadelphia, Pa., Dec. 20-21.  
**WEINER AND FIELDS' VARIETY:** (C. F. Cronwell,  
 mgt.): Newark, N. J., Dec. 20-21. New York city  
 Jan. 2-7. Baltimore, Md., 2-7.

**MINSTRELS.**  
**AL. G. FIELD:** (John Vogel, act. mgt.): Brunswick,  
 Ga., Dec. 20. Savannah, Ga., 20. Augusta, Ga., 20.  
 Augusta, Ga., 21. Greenville, S. C., Jan. 2. Char-  
 lotte, N. C., 2. Asheville 2. Knoxville, Tenn., 2.  
 Roanoke, Va., 2.  
**AUGUSTINE:** Berlin, N. H., Dec. 20.  
**BARLOW BROTHERS:** Weatherford, Tex., Dec. 20.  
 Fort Worth 20. McKinley 20. Greenville 20.  
**CLAWFORD BROTHERS:** Fremont, O., Dec. 20.  
**CLEVELAND:** (C. S. Cleveland, mgt.): Wheeling,  
 W. Va., Dec. 20. Columbus, O., 20. Urbana 20.  
 Springfield 20. Cincinnati Jan. 2-7. Louisville, Ky.,  
 2-7. Lexington 20.  
**C. W. VREELAND:** (Henry A. Hawn, mgt.): Philadel-  
 phia, Pa., Dec. 20-21.  
**LUCHER CONCERT:** Carbondale, Pa., Dec. 20.  
 Homestead 20. Scranton 20.  
**LEW DOCKLADER:** (Harry J. Clapham, mgt.):  
 Philadelphia, Pa., Dec. 20-21.  
**PRINCE AND WEST:** (D. W. Truss, mgt.):  
 Troy, N. Y., Dec. 20. Albany 20. Pittsfield, Mass.,  
 20. Northampton 20. Holyoke Jan. 2. Springfield 2.  
**SNYDER AND ZIMMERMAN:** Anderson, Ind., Dec. 20.  
 Muncie 20. Frankfort 20. So. Bend 20.  
**SWEENEY, ALVINO AND GOETZ:** Hagerstown,  
 Md., Dec. 20. Frederickburg, Va., 20. Annapolis,  
 Md., 20. Richmond, Va., Jan. 2. Petersburg 2.

**MISCELLANEOUS.**  
**A. E. CARPENTER:** Savannah, Ga., Dec. 20-21.  
**BRISTOL'S:** (D. M. Equines) (John C. Patricia, mgt.):  
 Oklahoma, Ia., Dec. 20. Marshalltown 20-21.  
**OPATHOLONE'S EQUINES:** (James Albert,  
 mgt.): New York city Dec. 20-21. Fall River, Mass.,  
 Jan. 2. Beverly 20. Portsmouth, N. H., 20-21.  
 Amesbury 20-21.  
**BILL NEE AND BURMAN:** (H. B. Thearle, mgt.):  
 Baltimore, Md., Jan. 2. Steubenville, O., 20.  
 Wheelburg 20.  
**COTTON'S DONKEY CIRCUS:** Philadelphia, Pa., Dec.  
 20-21.  
**WELLER:** Blooming Prairie, Minn., Dec. 20.  
**HENRY PINCUS CIRCUS:** Philadelphia, Pa., Dec. 20-  
 indefinite.  
**J. F. ROSWELL:** Xenia, O., Dec. 20. Piqua 20-21.  
**KELAN:** (Magician) Philadelphia, Pa., Oct. 2-  
 indefinite.  
**PROF. HARRISON:** Chicago, Ill., Dec. 20-21. Bal-  
 timore, Md., Jan. 2-7.  
**PROF. S. P. BOWMAN:** Sheepsport, La., Dec. 20-21.  
**PHILADELPHIA MUSEUM:** Shenandoah, Pa., Dec. 20.  
 Hazleton 20-21.  
**RHEA GLASSBLOWERS:** Mansfield, O., Dec. 20-21.  
**SHUP BROTHERS' BELL-RINGERS:** St. Joseph, Mo.,  
 Dec. 20. Webster, Ia., Jan. 2. Malvern 5. Mt.  
 Pleasant, Ill., 2. Winter 2. Dixon 2. Sherwood 2.  
 Chicago 2.  
**WESTLAKE GLASS-BLOWERS:** Tamaqua, Pa., Dec.  
 20-21.  
**Waynesboro, 20.**  
**WORLD MUSEUM:** Atlanta, Ga., Dec. 20-21.  
**G. W. HALL CIRCUS:** Shubuta, Miss., Dec. 20.

**THE BELL COMPANY CLOSES.**  
 Following close on the heels of the failure  
 of the Dixey Opera company comes the news  
 of the collapse of the Dogby Bell company.  
 On Christmas night in Chicago the scenery and  
 dresses of this organization were attached by  
 the Sheriff on a claim of Harry Romaine, who  
 furnished \$4,000 to help out the management  
 when Jupiter was put on last summer in this  
 city. Thomas Prior, the manager, claims  
 that he has lost on an average \$500 a week.  
 Mr. Bell says he has not received his salary  
 regularly. He attributes the losses to bad  
 management.

**SUNDAY TRIPS THROUGHOUT THE**  
**YEAR.**  
 Heretofore the Sunday night trips of the  
 Fall River Line Steamboats have been dis-  
 continued throughout the months of January,  
 February and March of each year. With the  
 present season, however, a radical change  
 will be made, and the trips of the Line will be  
 continued without break throughout every  
 month and night of the year. Thousands of  
 travelers will hail this new order of things  
 with pleasure, as by it one may remain  
 throughout Sunday in either New York, Boston  
 or Newport, and still find himself in  
 either of the cities named on Monday morn-  
 ing "bright and early," ready to begin the  
 business of the week.

**WHAT THEY THINK OF IT.**  
 W. J. Chappelle, "Allow me to congratu-  
 late you on the beautiful appearance of the  
 Christmas Mirror."

John Rettig, Cincinnati: "I congratulate  
 you on the rich and elegant edition."  
 Harry Corson Clarke: "A corker!"

Henry E. Hoyt: "It is splendid. It im-  
 proves every year."  
 John E. Warner: "A beautiful number."

Sam B. Villa: "My! But it is magnifi-  
 cent."  
 John H. Young: "It is simply beautiful,  
 and you have done for the scenic painters, a  
 great good, which I, for one, thoroughly ap-  
 preciate."

Benj. Tutbill: "Nothing can possibly do  
 the theatrical profession more good, and  
 bring it in closer touch with representative  
 patrons than to place on the market an edi-  
 tion of a leading dramatic paper such as The  
 Christmas Mirror. It teems with refine-  
 ment, good taste, and interesting matter, and  
 will adorn the library of the perfect homes it  
 is sure to enter. Allow me to congratulate  
 you."

James Jay Brady: "It is an artistic gem,  
 and as marked for strength as beauty."  
 E. J. Donnelly, Pittsburg, Pa.: "It disap-  
 peared from the news-stands as if by magic,  
 and the verdict among those who know a  
 good thing when they see it was that it far  
 surpasses anything in its line ever issued  
 from the press."

J. N. Cavanagh, Philadelphia: "Judging  
 from its immense sale, it was the most wel-  
 come holiday paper published. It arrived on  
 schedule time, and won admiration and praise  
 from every one. From the professional chat  
 that I have heard, and newspaper notices  
 that I have seen, I should say that the gen-  
 eral verdict is that it is the most beautiful,  
 pictorially and typographically, of any holi-  
 day dramatic publication ever issued."

Jay B. Benton, Boston: "Boston joins  
 other cities in the warmest praise of the  
 Christmas Mirror. The news-stands soon  
 exhausted their supplies, for everybody  
 wanted one. The unanimous verdict was  
 that the number was far ahead of anything  
 of the kind that had ever been sold in the  
 city."

James McDonough, Cincinnati, O.: "In  
 both typographical work and literary effort  
 it is far in advance of any of the holiday pub-  
 lications, and its rapid sale here is the best  
 evidence of the Cincinnati public's appre-  
 ciation of the representative dramatic publi-  
 cation."

Gustav A. Recker, Indianapolis: "The  
 growing popularity of The Christmas Mirror  
 was attested here by the enormous demand  
 for it; and the consequent rapid sale. This  
 year's number justly deserves all the praise  
 that can be lavished upon it. It eclipses in  
 every way, and especially from an artistic  
 standpoint, all former efforts. It is a beauty  
 from beginning to end."

A. M. Wellington, Anderson, Ind.: "Every-  
 body is very much pleased with it."  
 George L. Eddy, Racine, Wis.: "The Mir-  
 ror is to be congratulated on its elegant  
 Christmas number. It is admired by all."

W. L. Grove, New Albany, Ind.: "It has  
 had a large sale here."  
 E. D. Carter, Decatur, Ill.: "It is praised  
 by all who have seen it."

J. B. Moore, Portland, Me.: "A superb  
 publication. The newsdealer's supply was  
 quickly exhausted."  
 Henry Rose, Chattanooga, Tenn.: "It is  
 a beauty. Permit me to congratulate you on  
 your success in surpassing anything ever at-  
 tempted in this line."

H. P. Bliss, Middletown, Conn.: "The  
 Christmas Mirror for this year is volumi-  
 nously great and intellectually grand. More  
 copies of it have been sold in this place than  
 of all other dramatic annuals combined."

J. P. Fitzsimmons, Holyoke, Mass.: "You  
 have knocked them all out with your Chris-  
 mas number. It is a beauty. I have heard  
 it praised on all sides."

A. Dumont, Hartford, Conn.: "The high-  
 est praise only can be bestowed on The  
 Christmas Mirror. As usual, each year's  
 outdoes the previous one."

James H. Baker, Oil City, Pa.: "I am  
 very much pleased with it."

H. B. Leonard, Malone, N. Y.: "It is gen-  
 erally admired, and in the opinion of all it is  
 the most artistic and elaborate of all the  
 Christmas publications. Manager Merritt  
 says it is the finest dramatic Christmas num-  
 ber of the season."

W. S. Pratt, Brockton, Mass.: "It is the  
 finest holiday production of the year. News-  
 dealers in this city have been unable to get  
 a sufficient number to satisfy their customers."

John L. Gilson, Erie, Pa.: "It is a work  
 of art, and without doubt the finest Chris-  
 mas edition seen here this season."

William R. Bates, Owensboro, Ky.:  
 "Without doubt, the finest and most elabo-  
 rate ever published."

James L. Ellison, Clinton, Mo.: "It is a  
 'daisy.'"

P. L. Abbey, Kalamazoo, Mich.: "It is  
 having a large sale here, and is compli-  
 mented highly."

J. J. Shriver, Bellefontaine, O.: "Xmas  
 Mirrors are perfect beauties."

J. R. Kirkpatrick, Corning, N. Y.: "Every-  
 body is delighted with it."

Howard C. Ripley, Providence, R. I.:  
 "The cry of all is, 'What a beauty!'"

Lyle Vincent, Macon, Ga.: "Theatrical  
 people say it is the grandest edition ever  
 published."

A. C. Sarchet, Cambridge, Ga.: "I am more  
 than pleased with it."

Frank B. Wilcox, Kansas City: "It is cer-  
 tainly a beauty and a fine edition."

W. V. Lyons, Waco, Tex.: "It goes like  
 hot cakes here."

W. C. Koehnle, Beatrice, Neb.: "It is away  
 ahead of them all, and could not be any  
 better than it is."

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The Napoleon of W. S. Hart riveted attention. Physically he is not so well suited to the role as could be desired, but this was only a momentary disappointment. He was the Napoleon which history knows in face, voice and manner. In the smallest details of his work nothing was forgotten to make the man of destiny a living reality. It was an admirable piece of acting throughout. — *The Pioneer Press*, St. Paul, Dec. 10, 1902.

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### THE WALTZ.

He had asked her to marry him. She liked him—that she knew. But did she love him? Ah, that she could not tell. When he was with her she was glad, but when he was away she did not always miss him.

The orchestra had begun a waltz—"Dream Life." Only the strains of the violin came to them.

They moved toward the hall-room. They stood in the doorway. The light from the chandelier bathed them in yellow, making them seem unreal.

The scene was brilliant. The maze of women, their eyes dilating, their nostrils tremulous, their bosoms heaving; the men, their heads high, their coats contrasting with the gowns of their partners, their movements sure, sinuous, pliant; the whole a sea of throbbing humanity, undulating, forming in whirlpools.

He put his arm about her. She felt his hand—firm, reassuring, touch her waist. Their feet caught the time of the dance. Through the throng, seemingly impenetrable, he leads her, turning to the right, to the left—always the music of "Dream Life" in her ears, always its melody in her soul.

As she danced she seemed to be rising in the air.

The faces of the dowagers, lining the walls, became dim. Only the pulse of the waltz, and her own, beating time to it!

Now brilliancy, verve, *clart* took possession of the measure. Again it was mournful, languishing, almost dead; but always pulsating, penetrating into the inmost recess of the heart.

She felt as though she could dance that way forever with him; two beings, one impulse, two temperaments, one key.

The waltz was over. Regret overcame her. She looked up. He was still by her side.

He bent over to throw her wrap about her, and as he did so he saw a look in her pupils, enlarged and suffused, that told him he was answered.

Such is the waltz!

FREDERIC EDWARD M'KAY.

### A JOKE ON THE S. P. C. C.

When I joined Mr. Harrigan's company I was engaged to play the part of Maggie Murphy in Reilly and the 400. In this part I was expected to do my level best to dance down Bessie Barlow, the colored celebrity. As my years were still of the diminutive number of fifteen, this was, of course, in opposition to the rules of the above society, and

consequently came in for my share of the "shivers and shakes" attending such a violation of the rules of the formidable Mr. Gerry.

Upon entering the theatre before a performance I was constantly in terror of falling into the clutches of one of his round-about-agents giving me notice to stop my dancing. Day after day and night after night I suffered such untold agony that I thought they would finally be obliged to commit me to Bloomingdale; for if they did capture me what trouble would ensue, for who would "pay the rent of Maggie Murphy's Home?" If any one in the company wanted to send me flying for refuge to my dressing-room all they had to do was to say: "Why, there comes one of Mr. Gerry's agents!" (we could always see who came in through a hole in the curtain).

One night, I think it was Thanksgiving, upon my going on the stage, Miss Lewis whispered to me that one of those detested men was in the house, but she didn't know where. In fear and trembling I went through my lines until I came to the part where the dance began. I shuffled very shyly down toward the footlights, and with my cork-screw curls rather more to the front than usual and with the feeling that I was about to lose my equilibrium, I started in, but encouraged by the smiling face of one of my numerous gallery friends, I gradually regained my old-time standing, and at the end received a very hearty encore. I repeated the last part of the dance, and the piece went on as usual.

After the performance a friend of mine, who had been in front, told me that one of Mr. Gerry's agents had been sitting beside him, and had overheard him say that "he was very much pleased with the performance and my dance in particular"—his last remark being, "She don't look more than twelve years old, but I know better than that." Good joke on the agent, don't you think so?

EMMA POLLOCK.

### A FEW LIES EXPOSED.

The *Dramatic News*—a journal that rarely tells the truth about anything, and never by any possible means tells the truth about itself—contained a number of characteristic mis-statements last week concerning the respective sales of the Christmas dramatic publications in this city. A reporter of this paper visited a number of news-stands last Wednesday and Thursday, including those mentioned by the *News*, and gleaned some interesting facts. The following reports, unlike those

that appeared in the sheet in question, deal with facts and genuine figures only:

At the Grand Union Hotel 10 copies of the *Mirror* and 4 of the *News* had been sold up to last Thursday.

At the Fifth Avenue Hotel stand 60 copies of the Christmas *Mirror* had been sold up to last Thursday, and the man in charge, not knowing that the edition had been exhausted, said that more would be ordered. "The *Mirror*," he said, "sold much better than the *News*."

At Brentano's Fifth Avenue store Mr. Cadigan said: "Our first order of the Christmas *Mirror* was quickly exhausted. We ordered a second supply, and that, too, was quickly sold. We have been unable to get copies for sale on order for a week. Oh, yes, we have the *News* still on our counters."

At the Windsor, Victoria, Brunswick, St. James and other hotels it was reported that the *Mirror* had sold as many copies as the *News*, and in some cases considerably more.

The *News* printed this statement as from the keeper of the news-stands in the Sturtevant House: "I have been obliged to renew my supply of the Christmas *Dramatic News* twice. I did not sell out my first order of *The Mirror*, and have returned my unsold copies." When asked if this statement was true, the proprietor of this stand said: "Why, no; they ought not to have printed any such statement. We sold out our order of *Mirrors* before the *News*, and could have sold a large number of additional *Mirrors* if we had had them. In fact, I had to go out and buy *Mirrors* at other stands to fill orders for it."

A young man in charge of the stand at the Imperial Hotel was asked as to the truth of the statement in the *News* relating to the sales at that stand. "My side partner may have made such a statement," said he, but I will not indorse it." And he did not wish to give the actual numbers of copies of the Christmas *Mirror* and *News* sold at that stand.

The *News* printed a statement as from the stand at the Hoffman House, that "The Christmas *Dramatic News* has sold more copies than all the other holiday papers." "That is not correct," said the keeper of this stand. And when asked as to the sales of *The Mirror* and *News* he replied: "We have sold about fifty of each."

The *News* printed a statement to this effect: "Coleman House (Alexander)—Christmas *Dramatic News*, 151; *Mirror*, 32." The young man in charge of the stand groaned under a load of copies of the *News*, for which there seemed to be no call. In fact, there seemed to be almost "151" copies of the *News* in evidence; and it will be noticed that even the memorandum published by the *News* did not say that the "151" had been disposed of.

At the Grand Hotel, where 10 copies of the *News* had been alleged to have been disposed of to 7 of *The Mirror*, the young man said: "That is not so. We sell more *Mirrors* than *News* regularly, and sold as many copies of the Christmas *Mirror* as of the Christmas *News*." A glance at the stand

showed several copies of the *News*, and none of *The Mirror*, the supply of the latter having been exhausted.

Newsman Griffing, on the northeast corner of Forty-second Street and Sixth Avenue, had on last Monday sold out all his *Mirrors*, but still had in stock half of his copies of the *News*. He had ordered 25 of each.

The young woman who serves at the stand in the Godney House said: "We could have sold many more copies of the Christmas *Mirror*, but did not have them."

Newsman Walsh, northwest corner of Sixth Avenue and Forty-second Street, had ordered the Christmas *Mirror* and the *News* in equal numbers. On Monday of last week his *Mirrors* were exhausted, and on Wednesday he still had several copies of the *News*.

Thomas Quinn, newsman at the corner of Sixth Avenue and Thirty-third Street, last Wednesday had sold 100 copies of the Christmas *Mirror*—his supply being exhausted—to fifty copies of the *News*.

The dealer in charge of the news-stand in the Gilsey House laughed when the statement in last week's *News* was shown to him. He declined to give the actual figures of his sales of *The Mirror* and *News* respectively.

New Haven Railroad stand, Grand Central Station: Christmas *Mirrors* sold up to last Wednesday, 45; Christmas *News*, none.

Barrett House: *Mirrors* sold (all that had been ordered) 25; *News*, 18.

The dealer in front of the Continental Hotel said: "We took 50 copies of *The Mirror* and as many of the *News*. I have sold all my *Mirrors* but the two now on the stand, but I have a lot of *News* left inside."

### THE CHILDREN'S FESTIVAL.

The annual Christmas festival for the little children of the stage took place on Sunday night at Tony Pastor's Theatre. An interesting performance was given in which Gertie Homan, Wallie Eddinger, Master Leon, Edith Widmer, Baby Parker, Master Lennie and many other bright children took part. After the performance the children marched to the basement of Tammany Hall where they had a supper. The toys were then distributed from the Christmas trees and this was followed by dancing. The committee in charge included "Aunt" Louisa Eldridge, Mrs. E. L. Fernandez, Mrs. Tony Pastor, Mrs. Neil Burgess, Mrs. J. A. Brown, Celia Ellis, Dora Goldthwaite, Mrs. Edward Harrigan, Mrs. Lester Gurney, Queenie Vassar, Anna Boyd, Kenyon Bishop, Julia Arthur, and Bijon Fernandez.

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Wednesday and Saturday Matinees.

## ANNIE PIXLEY

MISS BLYTHE OF DULUTH.  
Extra matinee Monday.  
Next Week—THE POWER OF GOLD.

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